NEW KITS ☆ EASY HOW-TO'S ☆ WILD DESIGNS

IND

model car Science

NOVEMBER 1963
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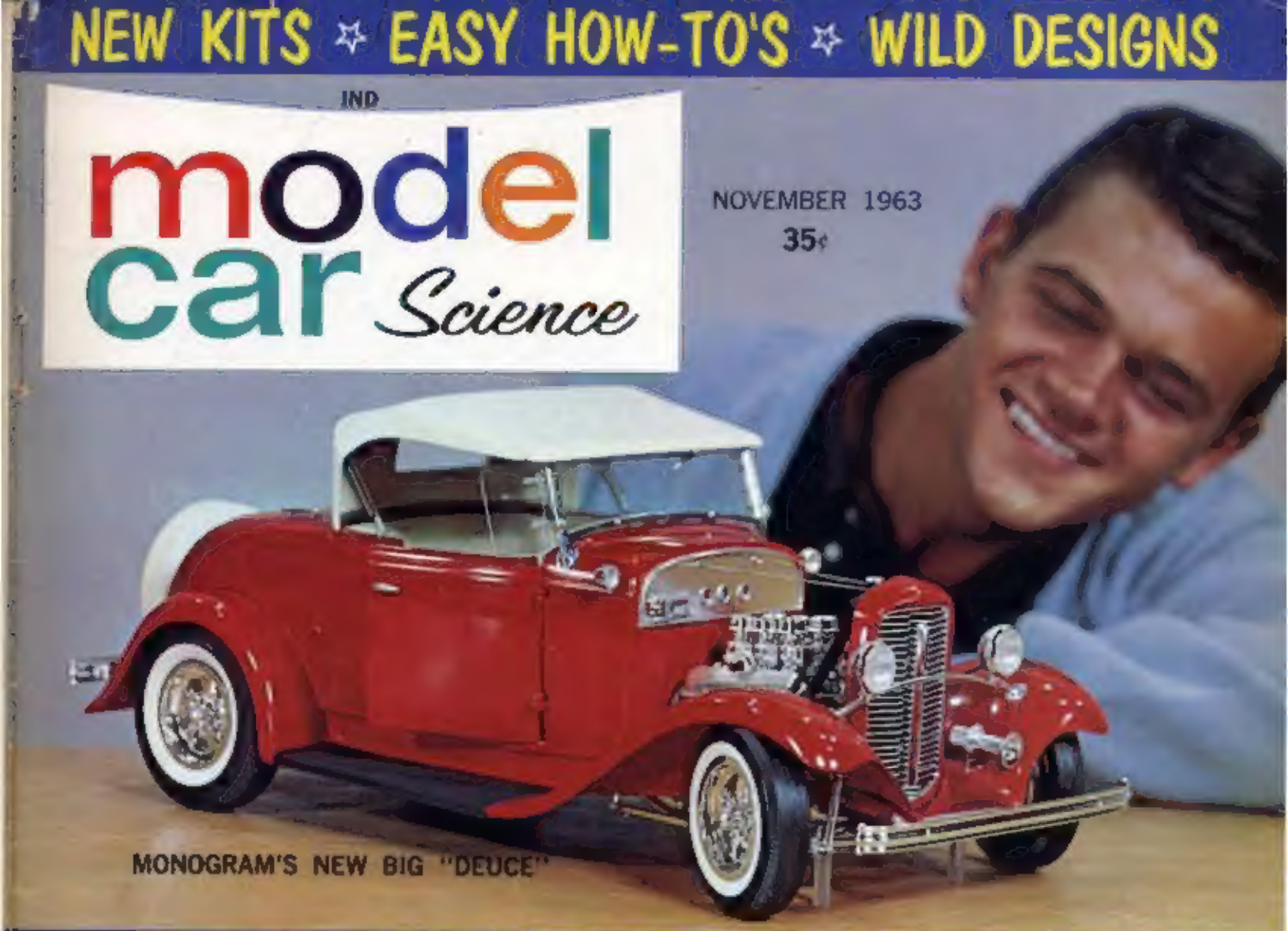


MONOGRAM'S NEW BIG "DEUCE"

BIGGEST MODEL CONTEST WINNERS!

Table Top Racing

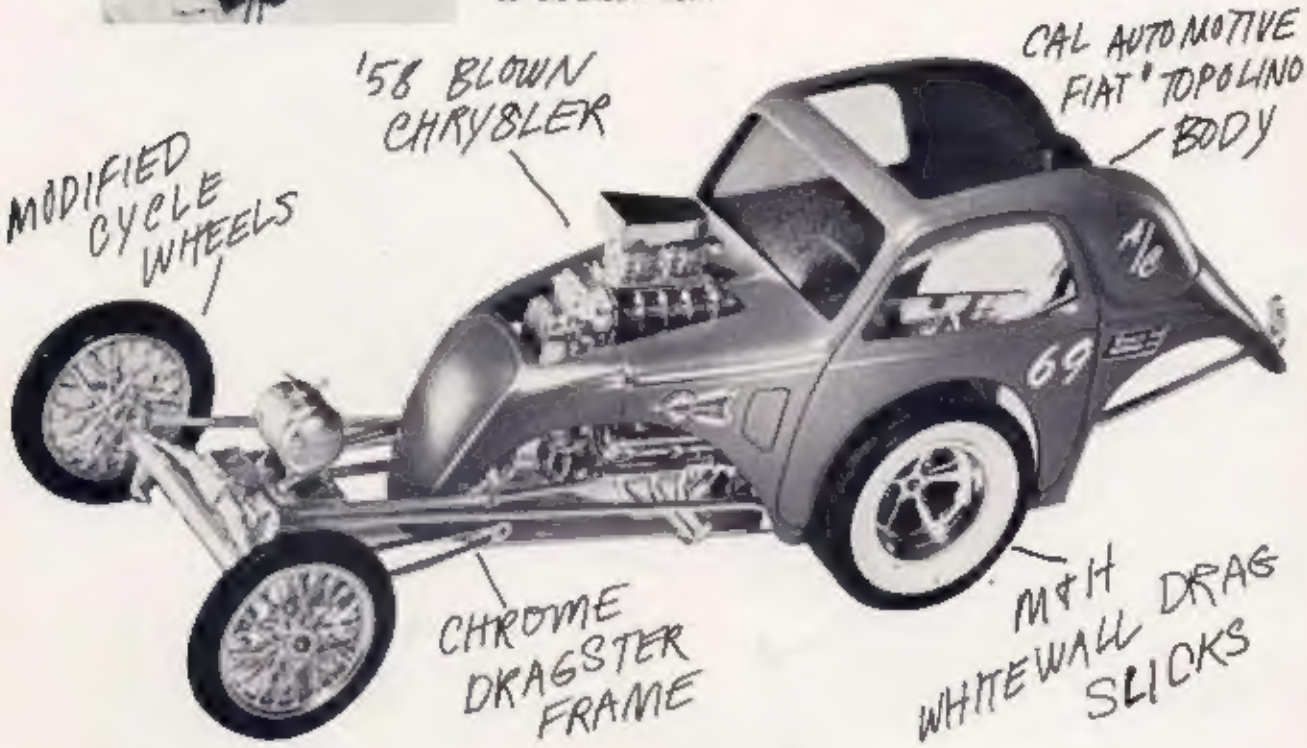
MAKE YOUR TRACK COME ALIVE WITH AUTHENTIC SCENERY

HOW TO JOIN BODY SHELLS TO RACING CHASSIS

ARKIN' ALTERED

"THESE FRANTIC FIATS ARE LIKE ENDSVILLE."

ED "BIG DADDY" ROTH



It seems like there's just no end to what the big competition car men can do with these fiberglass Fiat Topolino bodies by Cal Automotive.

No end to the custom car modeling possibilities, either.

Take a look at this 1/25 scale duplicate of a car that's really tearin' up the drag strip right about now.

That's one mean looking blower assembly on top of a '58 Chrysler V-8 mill. The "Topolino" body is dropped down low on the chrome dragster frame. Modified cycle wheels up front. American Racing Mags with M & H Whitewall Drag Slicks on the rear.

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model car *Science*

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BUILD IT TO SCALE *page 48*

COVER — Monogram Models, Inc. has translated a perennial favorite with model car builders into the Big "Deuce," fifth in the company's series of one-eighth-size cars. The gleaming limegold and chartreuse Metalflake paint job shown on the model at left won first place in the Paint Div. during the recent Revell-Pactra Model Car Contest. At right is the Senior National Winner of the Fisher Body Craftsman's Guild Contest. Modelers who missed the '63 contest can now enter the 1964 competition which will end June 5, 1964. Slot racing in action on beautiful track at Venturs Hobbies, Studio City, Calif.

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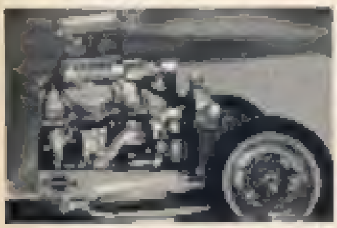
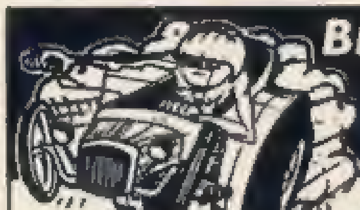
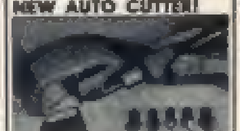






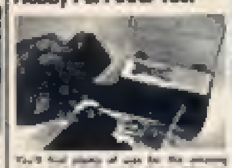


Table Top TRACK Operators

In coming months, Model Car Science will feature a nation-wide directory of table top tracks, their locations and times of races. This is a FREE service for our readers . . . there is no charge for this listing. Send news of your track TODAY to:

Model Car Science
171 Barrington Pl.
Los Angeles 49, Calif.

MODEL MAIL

For some time now, I have been wondering about the direction in which slot-car racing is heading. Speed, speed and more speed seems to be the only goal. This has reached such proportions that one can hardly picture a car speeding by on a slot track as a scale replica of the real thing. Surely over 200 mph scale speeds are not realistic. In the interest of keeping the sport from eventually burning itself out by this mad desire for more speed, I would like to make a suggestion. Quite a few readers will consider me a heretic after reading this, however, I feel that the results would be worth the effort.

Briefly the suggestion or proposal is to set a limit on the power available to drive the cars. This is how I picture it: Conduct a survey of real cars and try to find the average speed at which these cars travel in a real race. I guess a top speed of 145 mph would be realistic for F-1 and decreasing speeds for sports and G.T. categories would be found. Convert this speed to scale speed and try to find the amperage which would be required to drive an average slot car at this speed. Thus we should arrive at three maximum current (ampere) limits which slot cars would have available to them on a race course. For the sake of argument, let's say 2.5 amps for F-1, 2 amps for sports, and 1.5 for G.T. would be specified. Power supplies could easily be equipped with a current limiting device at a nominal cost. Net result would be this: each racer would have the same amount of power available to him (comparable to the cubic displacement "formulas" of real cars), and it would be up to the individual racer to make the most of it. His motor and car would have to be super tuned and his driving would still have to be tops to stay in the top ranks. In addition, one would be able to see more realistic speeds instead of the now prevailing four-wheeled monsters whipping around the course with a so called body on them just to satisfy the regulations. Nobody would be able to accuse us of not trying to be realistic in scale as well as speeds.

I hope the authorities that govern slot racing will take a long look at the eventual degradation due to speed and give a power limiting proposal their favorable consideration.

George G. Sipos
Redondo Beach, Calif.

After reading about how to build your own track, two of us decided to try it. When Bill Sippel said half the fun was in making the track, he wasn't kidding. Both of us had a blast designing our own track, routering and taping it. The whole job took us about a day and a half to build it out of 4'x8' plywood, and it cost us $16.00 for everything. Here's a tip on road shoulders: make them out of green felt. Also, our retaining walls are made with foam rubber and thin leather for a cover. For fencing we used Strombecker fence. We bent back the stubs and tacked them in the corners.

Pat Runey
Phoenix, Arizona

I have followed all your instructions in the April issue article on how to build a track, and have run across a problem on laying the tape. I got the tape on the straightaway alright, but when I came to the curves, I found I couldn't lay the tape without having it wrinkle. What should I do?

Dennis Harris
Linden, N.J.

Start with one end and work tape around turns with your thumb. You can go through turns using this system without wrinkles and do a complete lap with one piece of tape, leaving only one adjoining end.

I have a suggestion to make concerning your article in the August issue on "Hinge that Trunk Lid." Paper clips already have the bend in them which eliminates trouble in trying to bend a pin. A Fuel line for a model airplane engine can be used as a hinge holder and can be purchased at most hobby shops.

David Robinson
Smyrna, Georgia

The last issue of your magazine contained a portion of a letter which I wrote over five months ago. This portion spoke disappointedly of West Coast model racing enthusiasts. I had no idea the letter would be published and since that writing have found conditions changing considerably.

If I have unwittingly offended anyone in the West, it was not done intentionally and I personally take all the responsibility. It is hoped this will not reflect on other Midwesterners or the North American Scale Road Racing Assn.

Any governing body for model road racing needs the support of all portions of the country to make it truly effective and I had no intensions of creating any bad blood between the two sections of the country.

Glen A. Seegers
Lombard, Ill.

SLOT RACING CLUB & TRACK DIRECTORY

New Jersey

Richard Erickson, 617 80th St., North Bergen, New Jersey

Tetoro Hobby Shop, 388 Union Avenue, Paterson 2, New Jersey

Ohio

Jerry Osborne, 6127 Hummel Ave., Cincinnati 37, Ohio
An HO scale road racing course covering ½ of a mile (scale). Time: every Friday night & Saturday afternoons.

"Forest City 1/25th ERS"
Located on Cleveland's West Side, this group has three AMT tracks. Two are road courses, the third is an extended oval.

Missouri

The Eastie Liberty Club, 6lc Bowl Building, 906 West Hiway 10, Liberty, Missouri Phone: GI 3-3614

North Carolina

Tommy Poe, 4801 Hardwick Rd., Charlotte, N.C.

Illinois

Chuck Hackler, 536 Stanga Ave., Springfield, Illinois.

Iowa

Sunnyside Racing Association, 2301 Goer, Burlington, Iowa

Colorado

Aurora High Model Club, c/o Stan Reeves, 10th and Newark, Aurora 8, Colo.
Club has a 1/25 scale drag strip. Races held every other Thursday at 7 p.m.

Texas

Chance Raceway, 837 W. Davis, Dallas 8, Texas
Phone: WH 2-3054

Washington

Parkers, Burien Hobby Center, 619 S.W. 152nd, Seattle 66, Wash.
Four lane road race track 18' x 65' for both 1/32 and 1/24 scale, plus a scale ¼ mi. drag strip. Racing every Monday and Friday evening.

California

South Bay Raceways, 1213 Hermosa Ave., Hermosa Beach, Calif. Phone 367-2811
International Hobbies, 1809 Lincoln Blvd., Venice, Calif.
International Hobbies, 2302½ Artesia Blvd., Redondo Beach, Calif.
La Mesa Hobbies, 3909 Sepulveda Blvd., Culver City, Calif. Phone 391-0097
Ventura Hobbies, 11746 Ventura Blvd., Studio City, Calif. Phone 769-9828
"The Sleepers," Rt. 4, Box 403, Lodi, Calif.
Alamo Raceway, J & R Variety Store, 5 Market Plaza, Alamo, Calif.
Phone: Area 415, 837-9906
Hours: 2 p.m. til 9 p.m., Monday through Saturday.
Marina Raceway, 12901 Venice Blvd., Los Angeles 66, California
Large figure eight with 8 lanes of high speed racing every Sunday evening at 7:30 p.m. Also has a road course with 8 lanes. Open 7 days a week from 10:00 a.m.-11:00 p.m.
5th Ave. Hobby Shop, 2505 W. Manchester, Inglewood, Calif.
Has six lanes of road racing, each lane is 96 ft. long.
Hours: Monday thru Friday 4 p.m. to 10 p.m.
Saturday — 10 a.m. to 10 p.m.
Sunday — 12 noon to 5 p.m.
Pico Drag Center, 9316 E. Whittier Blvd., Pico Rivera, California
Road track is 151 ft. 6 inches on #1 lane 151 ft. 5½ inches on #6 lane. Earl Overbeck and Duane Harrington are also building a drag strip at the same location.
R. E. Owens, 666 North Tustin, Orange, California
This ¼ mi. drag strip is complete with 1:00 sec. timing clock. Cars run on standard voltages of 16, 22, 26, 32 & 36 volts. Races are held every Saturday at 6 p.m. In the near future, road racing will be held on a new course every Monday at 7:30 p.m.

Canada

Maxport Slot Car Racing Club, 5 Sellmar Rd., Weston Ontario, Canada
Club has three tracks which run once a week. The Canadian Grand Prix will be held on November 29, 30, and Dec. 1, in Toronto. Anyone wishing to enter personally or by proxy contact George Maxwell for details.

"Scratch-built." How many of you have heard that term before? It's been applied to many types of models, but lately there has been some confusion about the term and what it means. Just what is a scratch-built model? Well, it's one that has been constructed primarily from raw materials such as wood and metal, plus small items that one might find in a hobby shop, hardware store, or even an antique shop.

Many materials can be used to scratch-build model cars, but the most popular items are pine or basswood, sheet and bar stock brass, piano wire, aluminum sheet and bar stock, and of late, fiberglass.

Each of these materials has its peculiarities, for instance, it's obvious that finely polished aluminum can simulate chrome trim, but the more exacting hobbiest may want to work from brass and have the parts nickel or chrome plated.

Blocks of wood can be carved to duplicate almost anything from a '32 sedan to a Ferrari 250 GT. But some builders prefer to make a clay model, take plaster casts of it, and then make a body shell from fiberglass. Some of the more experienced builders even make their own tires using real rubber! Piano wire and turned brass can then be used as rims and spokes to make a wheel that looks just like the real thing. By this time most of you are probably saying to yourselves, "I'd have to have a complete machine shop to do this kind of model building!" Not really. For an example, take a look at the Fisher Body Craftsman's Guild winners. Most of the modelers who build these beautiful scholarship-winning car models have only the basic model tools such as X-acto knives, chisels, sandpaper, and files to work with. The usually beautiful hubcaps or wheels are made from aluminum, that can, with practice be made on an ordinary power drill — which can be rented too!

The most challenging and rewarding model building task is the duplication of a real car. In most cases this means taking dimensions from a real car, and scaling them to your favorite size such as 1/24, 1/25 or 1/32 scale. Three-view drawings of individual parts will sometimes have to be made, so you will have plans to work from. Again, only basic tools are needed; a pencil, ruler or tape measure and paper to record the measurements.

A camera is real handy for recording all of the small details that you might forget when you get back to the work table. Magazines such as POPULAR HOT RODDING and POPULAR CUSTOMS can often supply you with more detailed photos of engines, wheels, interiors, etc. Careful research will usually mean the difference between a prize winning model and a runner-up in a contest, so make sure all details are correct before you finish your model for a contest.

Partial scratch-building and super-detailing can bring much pleasure to your hobby of car modeling. I've seen a couple of real nice sedans that were made from coupes, or pickups that were created using basic kit parts from roadsters. In many cases, wood and brass parts have been combined with plastic kit parts to super-detail a regular kit.

An interesting project involving super-detailing and scratch building is the creation of a cut-away car, like those shown at the new car exhibitions. Think of the details you can add to a sawed in half plastic kit — engine details, seat springs, upholstery! Better yet, think how these details will look on a scratch-built dream car constructed from fiberglass.

Model car Science is your magazine, and if you would like to see "how-to-do-it" articles on scratch — building and super-detailing, let us know via the U.S. Mail. And don't forget — if you've got a suggestion or a question about model cars, let me know — care of:

Model Car Comments
Model Car Science
171 So. Barrington Place
Los Angeles 49, California

Selected from the mail bag this month:

There was an article on "Make your Own Parts" using a product called Resolite in the August MCS. How much is it, and where do I get it?"

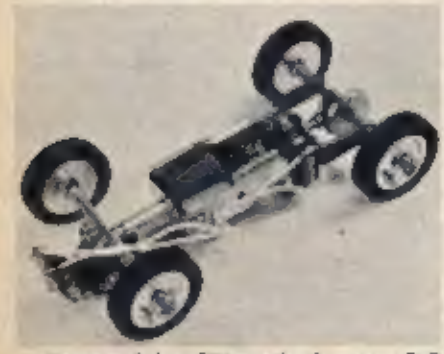
Michael Edmond
A.P.O. 369, c/o PM N.Y.

Many other readers would also like to know, so I suggest writing to: American Handicrafts, 3010 W. 7th St., Los Angeles, California.

NEW TO SCALE

Scratch builders will be interested in the new XK-E Jaguar or Ferrari Berlinetta shell soon to be available from Strombecker. Shell kits include: detailed plastic body; clear windows; motor shroud; driver's head; tail pipes; headlight covers; customizing decals and instruction sheet for slot racing adaptation. Retail price is $1.29.

Add extra detail and attention getting color to your models with this special Auto Tape Customizing Kit. 5 rolls will allow you to customize dozens of models. Only .002" thick and self-sticking, it is easily applied to any surface without tools. Use it for pin stripes, scallops, race stripes, upholstery and interiors. Full instructions included. Price $1.98 postpaid from: Auto World, Dept. M-5, Box 961, Scranton, Pa.



Powered by Pittman's famous DC 196 motor, this 1/32 racing chassis kit includes: a set of 4:1 MRRC brass bevel gears; 4 Aluminum turned wheels; 4 soft racing tires; MRRC racing pickup assembly; specially designed E.E. Crane frame assembly; Pittman's latest DC 196 motor. Over 25 body selections to choose from when picking a car. Price $8.95 postpaid from, Auto World, Dept. M-5, Box 961, Scranton, Pa.

TRACK TALK

BY BILL SIPPEL

Who evidences the greater strength in slot racing, the manufacturer or the customer? Good question — and recent trends seem to indicate that the customer stands on top. In two cases lately we have seen products ruled out by club groups that were out of scale and not acceptable. These items were not a complete manufacturer's line, but specific items — ruling out the possibility of a behind-the-scenes grudge. This took place in both drag racing and in road meets — at get-togethers far larger than the average local meetings. And on the same side of the ledger, we have yet to see a manufacturer refuse a customer. It would seem from all of this that the manufacturers might look at club rules as a guide to *full scale* merchandise to scale.

November will see 1/32nd scale road races sponsored by the Motor City Raceway Clubs. The main-in entries will be run on separate days from the drive-ins and regulars, so it should all work out very well. If you are interested in either driving to the meet or merely mailing your entry in for a pro-handler to drive for you, contact Mr. D. A. Lupp at 30655 Westfield Rd., in Livonia, Michigan.

The Northern California Model Timing Association, made up of many clubs from a large number of northern towns and cities, is still growing by leaps and bounds. This is primarily a drag racing organization with well-founded, solid rules — and they're all well enforced. The group works in close association with hobby shops throughout the sizable area and meets are held at frequent intervals. Anyone and everyone is invited to attend, but at this time mail-in entries are not acceptable. If you are interested in further information contact Ronald Knight, 1997 Poco Way #26, in San Jose, Calif.

The rest of this year and during all of '64, slot race fans will enjoy a shopper's heaven. The largest selection ever offered in the slot field will be available to the swift growing ranks of enthusiasts. The result might be comparable to turning a kid loose in a candy store — with only the price of a single boo-boo. In complete assemble-it-yourself racing sets, there will be at least twelve domestic manufacturers competing and six more from overseas. Several firms even have sets in two and more scales, with as many as *seven* set sizes in a single scale to appease all appetites. The total number of sets available, then, works out to over 50!

I wouldn't even want to guess at the infinite number of slot *parts* that are on the market now or soon slated for introduction. The varieties of wheels, tires, axles, guide shoes, bodies, chassis, motors, etc, is absolutely staggering. All the manufacturers are after one thing — your dollar. *You* will decide this year who will still be in business next year. Scarey, isn't it? MCS readers are cautioned to shop carefully and wisely.

Track Builder's Tip:

Don't trap yourself on marshalling. Many tracks seem great to look at, but the fun is lost when serious racing begins. The worst thing of all is to be leading a race, spinning out, then finding your car on an area of the track where a turn marshall cannot reach it! When planning a slot course, make sure every bit of it is accessible.

The greatest *driving* skill comes from using none of the braking tricks, no tire dopes, guide aids, rewound motors, and so forth. When everyone in a race is faced with the same handicaps, the test lies with the driver and the first one across the finish line is *truly* the winner.

One of the best parts of racing with a club is the coffee stop after the events. You pick up such *really useful* information, such as; I'd have won if . . . your car goes fine on the straight but in the turns . . . who ever saw a *red* Auto Union . . . the fuel filler cap of Hill's Ferrari was *not* on the right side . . .

ON THE STRIP
ON THE STREET
OVER THE WAVES

MORE SCALE MODEL SPEED FROM REVELL

THE SHOWBOAT

Tommy Ivo

1,300 snortin' ponies out of 4 Buick V-8 engines. It's movie and TV star Tommy Ivo's thundering monster. Eats up drag strips; draws all the orbs at shows nation-wide.

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Another mad machine from that bullet proof king of customville, Ed "Big Daddy" Roth.

- Chevy V-8 engine
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- Metal axles
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The go and show Drag Boat with trailer. Hitch it behind that slick custom '56 Ford Pickup from Revell that you've already got on your model shelf. Paint and customize 'em both to match

- Hot Chrysler V-8 mill
- Bucket seats
- Mahogany decking
- Chrome trailer hitch
- Chrome reversed trailer rims
- Custom Interior by Tony Nancy

Build it drag, strip or custom.

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Revell
Authentic Kits

BIGGEST MODEL
CONTEST WINNERS

FISHER BODY CRAFTSMAN'S

GUILD

Teams of industrial arts instructors and professional designers were used to evaluate the thousands of entries.

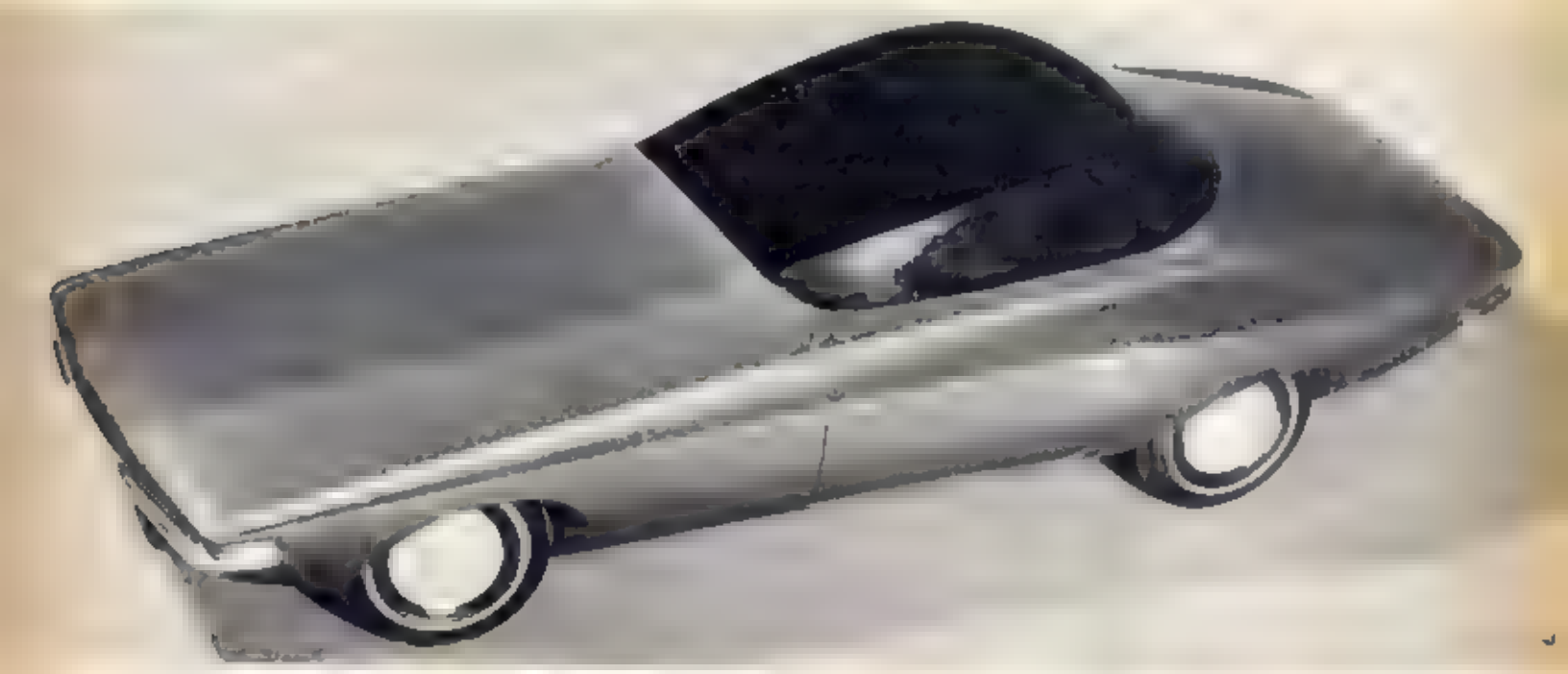
Thousands of boys, ages 11 through 20, worked creatively and skillfully to design and build futuristic-looking miniature "dream cars" for the annual Fisher Body Craftsman's Guild model car competition. Incentive for these craftsmen is $117,000 in awards, including $38,000 in university scholarships.

In this grand daddy of model car contests, judges assign points to each "dream car" on the basis of scale fidelity workmanship, painting, originality of design, artistic merit and practicality.

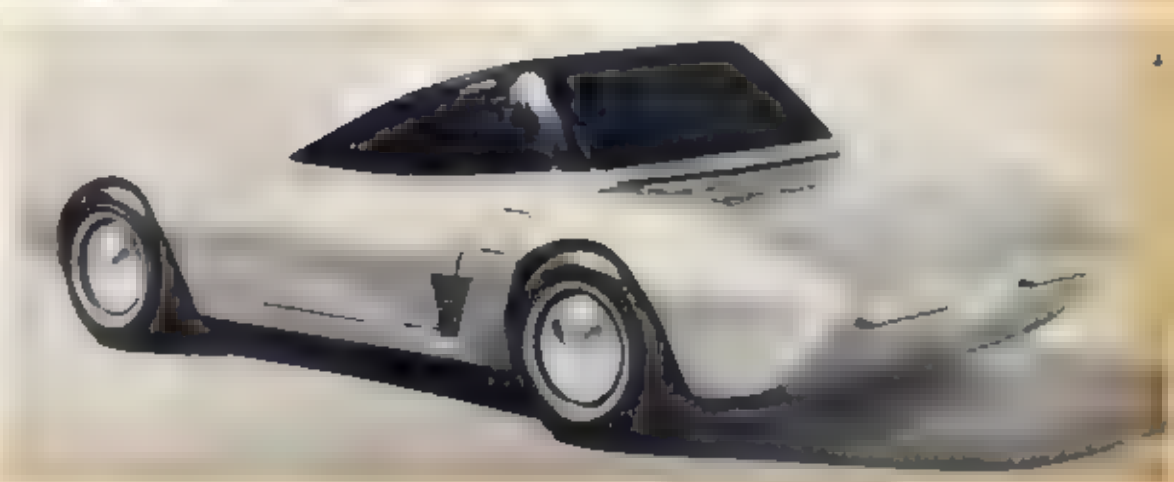
One of the most noticeable areas in which major changes have been initiated this year is in the wheelbase and tread combination. The majority of participating cars have four wheels which vary from the normal rectangular arrangement to the diamond tread and even to the triangular shape with two wheels in close combination.

Robert Davids, 19, of Los Angeles California devoted over 600 hours to the construction of his winning model car. His Senior Division victor is a platinum pearl green sports car with a fastback design. A three-passenger vehicle, the driver is located in the front center ahead of the two passengers. This interior arrangement provides better driver visibility and more leg room for occupants.

Top national winner in the Senior Division was Robert L. Davids, who received $5000 university scholarship for this coupe.



From Stamford, Conn., Richard A. Pietruska, was declared top national winner in the Junior Division. His model, a dark green hardtop, also won a $5000 scholarship for its unique design.



This silver blue sportster won a $4000 scholarship for its builder, Raymond E. Hagen, of New Brighton, Minnesota. Hagen placed second in the Junior Division

David J. Goris of Davenport, Iowa, second place national winner, awarded $4000 for his metallic blue open class entry.

A hardtop sports model won third place and a $3000 scholarship for Stephen Landerback, Kettering, Ohio.

This teardrop "dream car" was declared third place national winner. Car was built by George Ptaszek.

Crisp, functional styling on this hardtop sports car earned $2000 scholarship for Don Schaffer.

Aerodynamically designed, this coupe earned a $2000 scholarship for Robert G Aikins.

Ted L. Aldave, of Susanville, Calif., won third place national honors in the Junior Division with his futuristic hardtop.

National award winners in the 1963 Fisher Body Craftsman's Guild model car competition are shown displaying their entries.

BIGGEST MODEL CONTEST WINNERS

Revell Contest

Fun and excitement were the order of the day for the four winners of the Revell-Pactra First National Open Custom Car Contest. Flown to Southern California for an all expense trip to Disneyland via American Airlines, three of the winners were presented trophy awards at the gala banquet at the Disneyland Hotel. The fourth winner, Jim Ray Younts, of Pasadena, California, chose a trip to the NHRA drags in Indianapolis for his prize since he lives in Southern California.

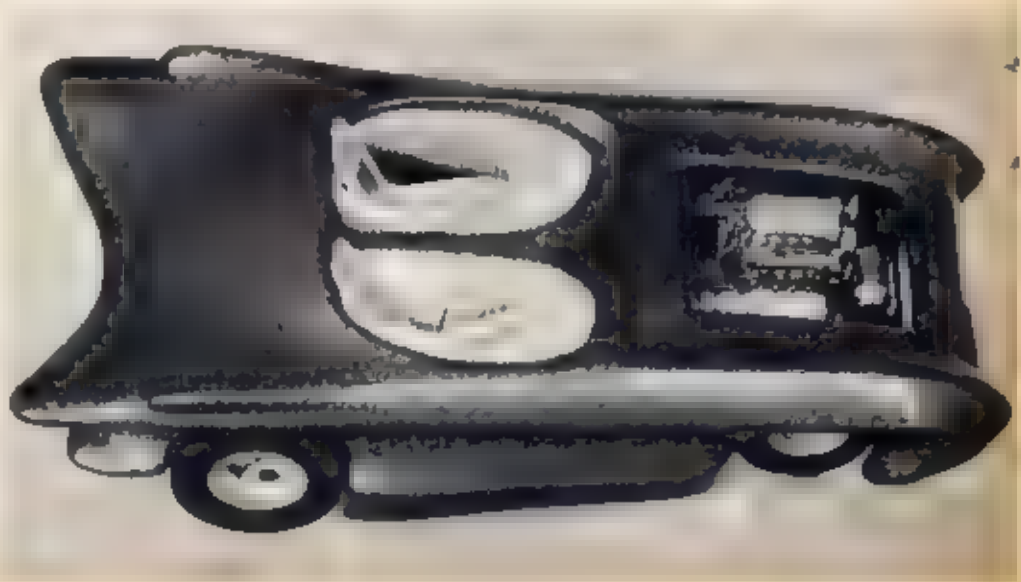
Headed by Dean Moon and Ed "Big Daddy" Roth, a team of judges spent 16 full days evaluating some 5,000 models sent to Los Angeles for final judging. It is estimated that more than 350,000 cars were entered in primary contests held by dealers and hobby shops in 50 states.

Contest champions are Tom Davison, 19, National Paint Winner from Kansas City, Missouri; Richard Johnson, 23, National Senior Winner from Cincinnati, Ohio; Jim Ray Yonts, 15, National Intermediate Champion from Pasadena, Calif. and Bill Christensen, Jr., 12, National Junior Winner from Philadelphia, Penn.

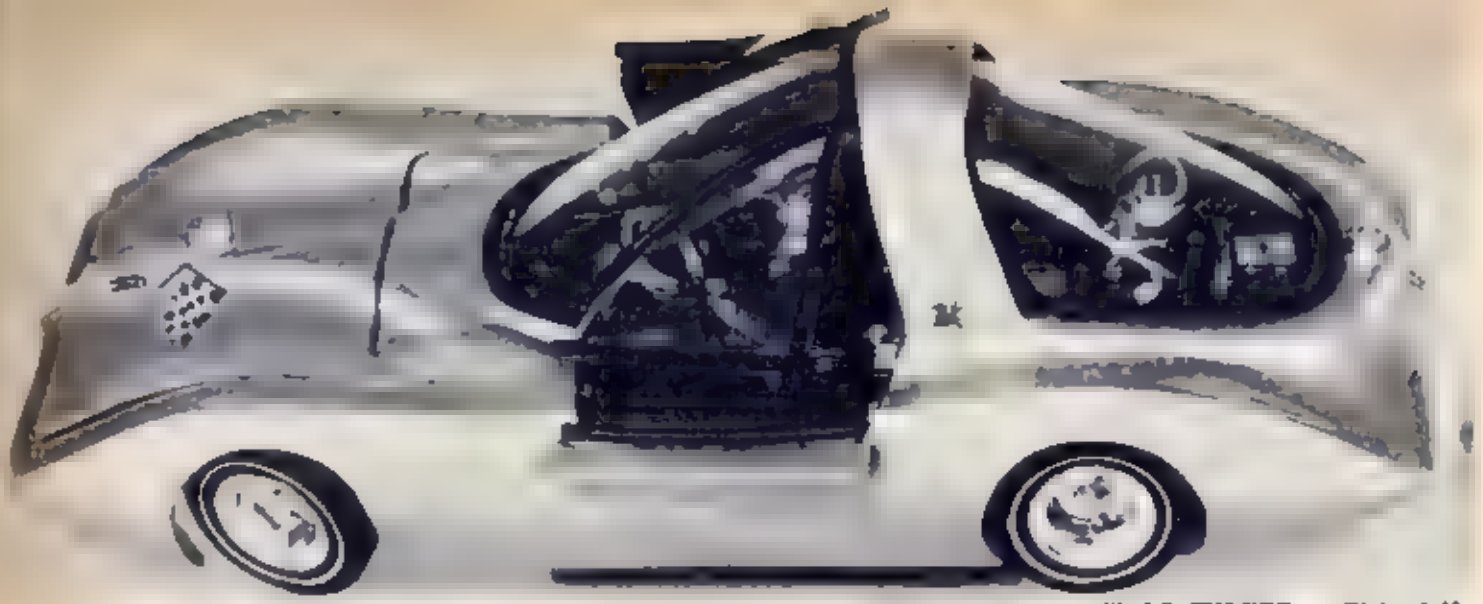
The gleaming paint job that dazzled the judges' eyes, was a Limegold and Chartreuse Metalflake deep-gloss that was absolutely flawless in finish (see front cover). When interviewed on the telephone, Tom Davison said, "I used 30 coats of clear lacquer over the Metalflake surface, sanded them between each coat, and hand rubbed the final two coats. It took me all of two months to build up the metalflake surface to a glass smooth finish. Chassis and body were built up from a '60 Corvette, and the upholstery was made of white and Chartreuse corduroy."

Starting with the basic 1962 T-Bird 1/25 scale kit, Richard M. Johnson, National Sr. Winner, re-designed the body extensively through the use of body putty. Aside from the undercarriage and

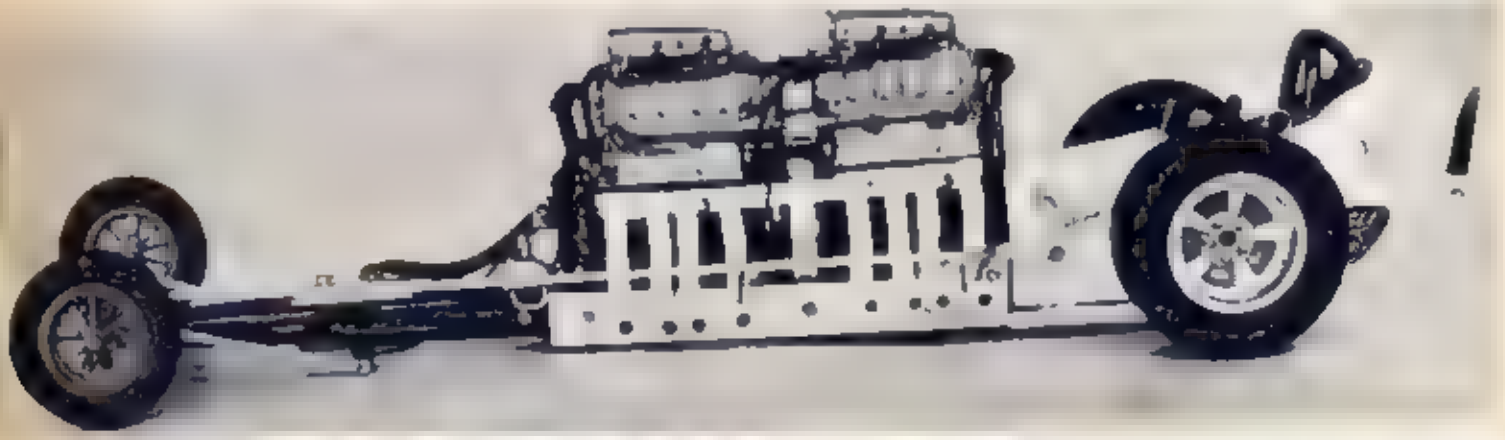
Ed "Big Daddy" Roth and Dean Moon agree that this model car is worthy of the National First Place of the Senior Div. in the Revell-Pactra "Open" Contest.



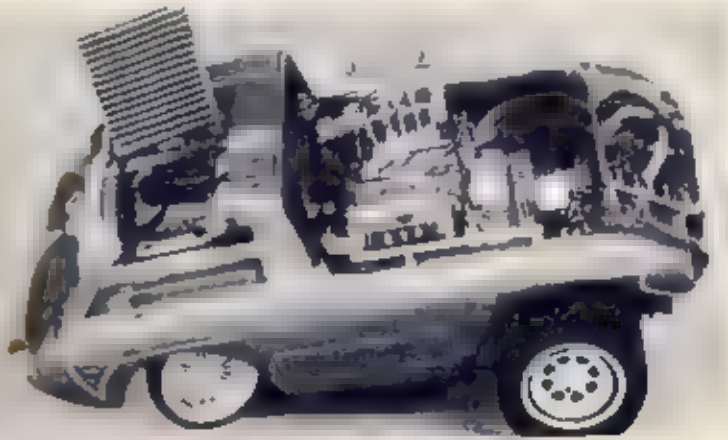
Tom Davison produced an absolutely flawless finish in lime gold metalflake. Effort was worth the First Place award in the Paint Division.



NATIONAL SENIOR AWARD WINNER — Richard M. Johnson started with a '62 T-Bird 1/25 scale kit and re-designed it extensively with body putty.



NATIONAL INTERMEDIATE WINNER — Jim Ray Yonts scored with this twin-engined dragster with a wealth of detail.

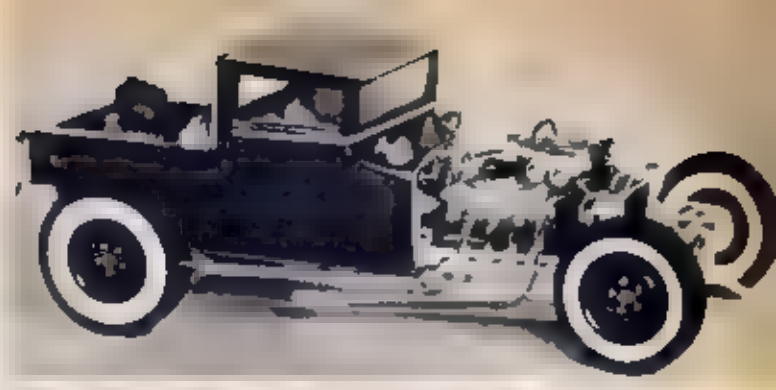


NATIONAL JUNIOR WINNER — Starting with a Ford Falcon 2-door sedan, Bill Christiansen moved the top forward on the body and added a scratch built pickup bed.

Mr. Lewis H. Glaser, president of Revell, Inc., congratulates Bill Christiansen, National Junior Champion from Philadelphia, Penn., at the Disneyland Hotel.

John Hoft from W. Des Moines, Iowa, entered this sharp looking sportster in the Sr. Div.

SENIOR DIVISION ENTRY BY BOB SIFFERD JOLIET ILLINOIS



INTERMEDIATE DIVISION ENTRY FROM KEVIN CHRISTENSEN

wheel wells, little remained unchanged. Operating headlights and taillights were installed and interior was completely redone utilizing seats out of the nearly extinct Ford Levo car kit. Two "Mini-men" were seated comfortably and were outfitted with seat belts and shoulder harnesses. Included in interior design, for the comfort and safety of the occupants, were a fire extinguisher, first aid kit, package tray and telephone.

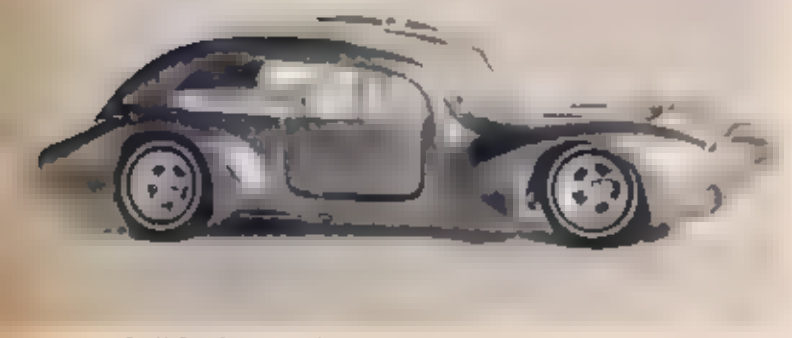
Striving for a typical twin-engined dragster model with a wealth of detail, Jim Ray Yonis, National Intermediate Award Winner, certainly succeeded. Starting with a scratch built frame made of plastic rod, two V-8 engines from Monogram's Sizzler kit were installed. Many parts on these engines were made operational such as the butterflies on the carburetor. Headers and carburetor scoops were also handmade. All necessary wiring and tubing was added to the engines as needed. Steering rods were constructed of aluminum rod. Finished off by the addition of a handbuilt fiberglass body painted yellow, and black vinyl upholstery, final touch was the application of decals from Revell's Tommy Ivo kit, "Showboat."

Bill Christiansen, National Junior Award Champion, cut the top from a Falcon 2-door sedan body and moved it forward, adding a scratch built pickup bed. Installing a single bucket seat with a handmade rollbar, interior was finished with the necessities for a "mean, draggin' wagon."

This First National Open Custom Car Contest has aroused a sleeping giant in the minds of model builders and dealers alike, and pressure is already being brought to bear on Pactra and Revell officials to announce an early date for next year's contest.

40 FORD ENTERED BY JACK DRUM, GASTONIA, N CAROLINA

PAINT ENTRY BY BOB BISHOP SUMNER WASHINGTON



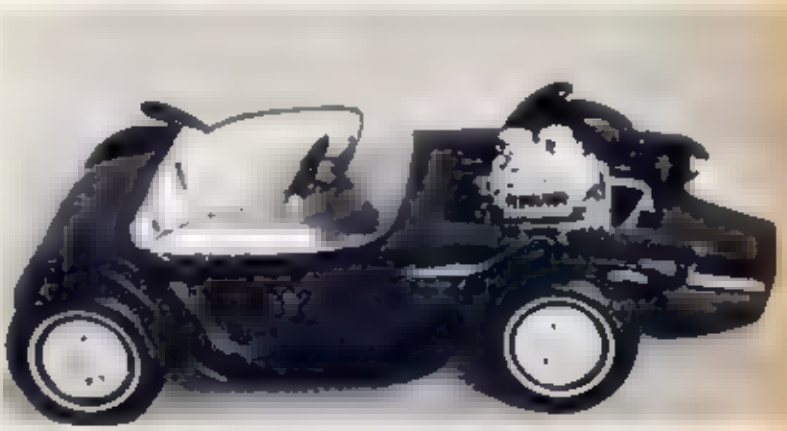
CUSTOMIZED '40 FORD BY LONIV STERN N HOLLYWOOD CAL

GENE WALLINGFORD ROCKFORD ILL. ENTERED THIS IN SR DIV

WINNER MASTER CRAFTSMAN AWARD — A JOE HISCANO

DWAINE PRATT'S DREAM CAR FROM KANSAS CITY MO

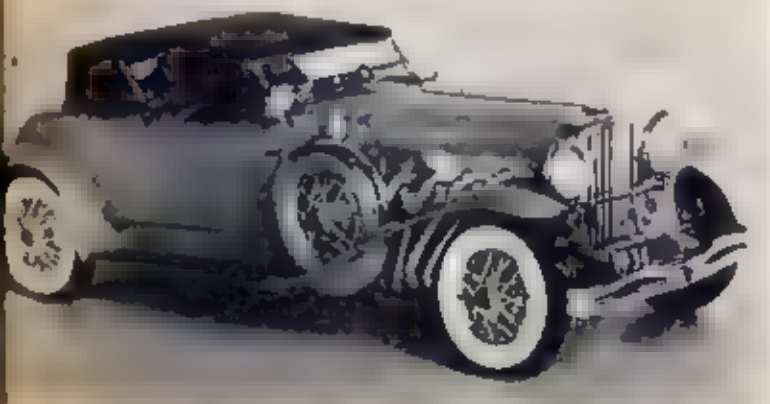
ONE OF THE FEW WOODY WAGONS ENTERED BY C CALLAS



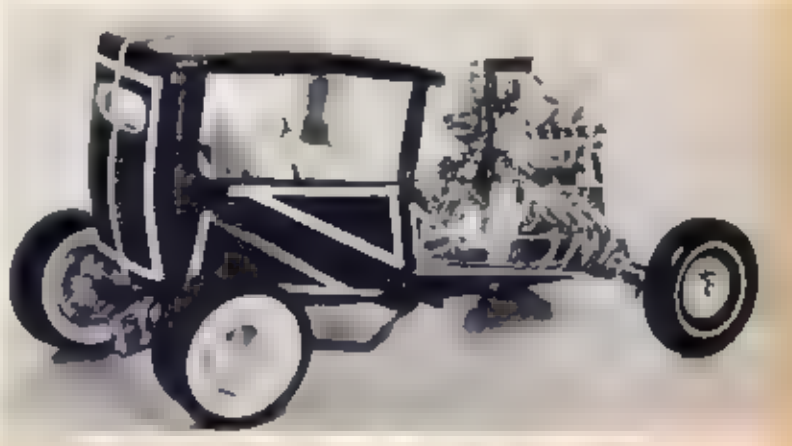
PAINT ENTRY BUILT BY JEFF MYER MEQUON WISC

B L ONDON BROOKLYN CENTER MINN SR D V ENTRY

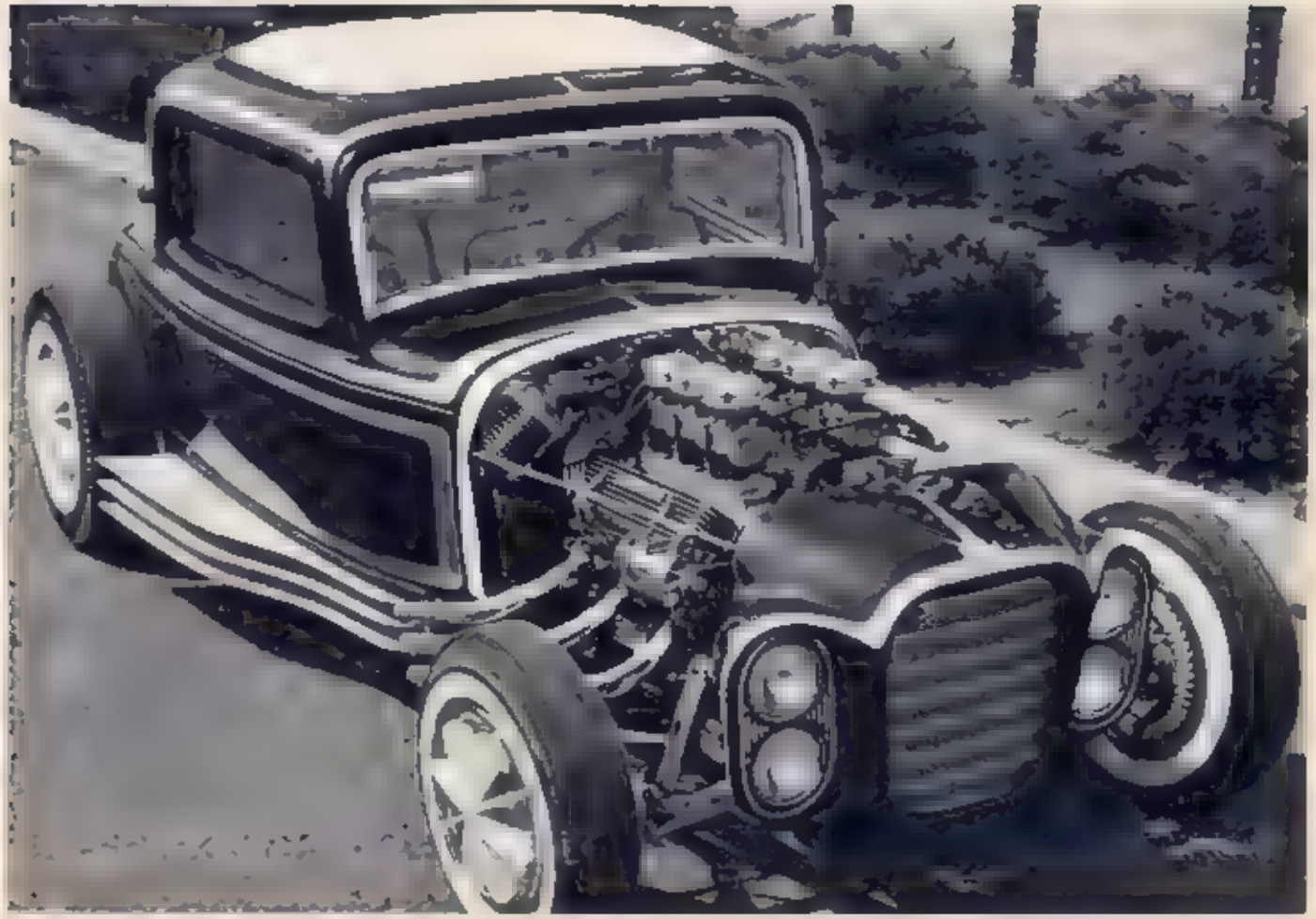
OUTSTANDING ENTRY BY DON CARTNER RAY TOWN MO



STRONG CONTENDER N JR D'V BY MICHAEL MENERT



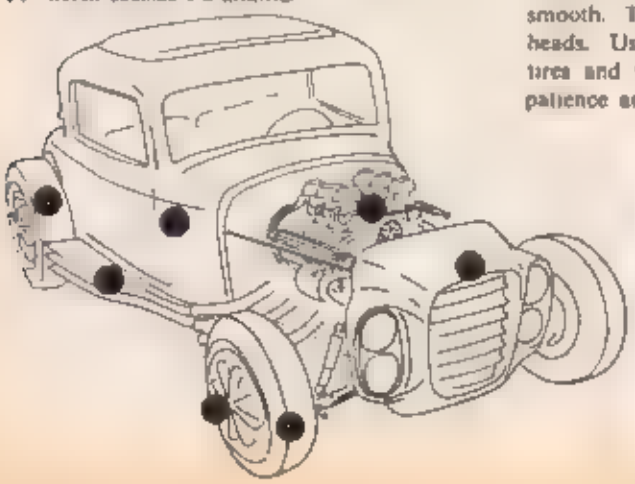
NOTEWORTHY DESIGN FROM RICHARDSON TEX BY P WALTON



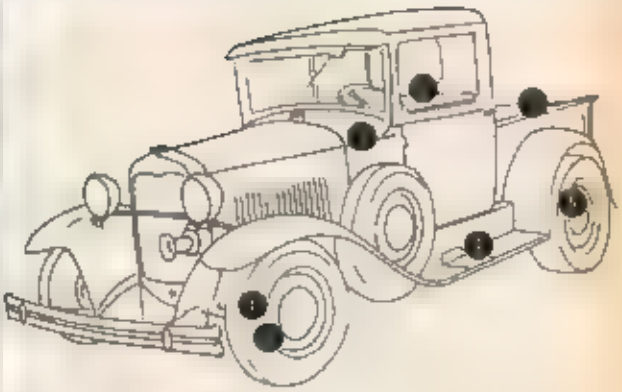
1. AMT '32 FORD COUPE BODY — sectioned and made into 3 window instead of 5. AMT '32 Ford frame
2. BODY FINS — Thin sheet aluminum
3. GRILLE SHELL — Altered AMT Ala Kart grille shell
4. REAR TIRES — Revell Whitewall Drag Slicks
5. CUSTOM HUB CAPS — made from scrap plastic
6. FRONT TIRES — Revell or AMT whitewall tires.
7. Revell Cadillac V-8 ENGINE

COOL COUPE

Building a model of "Chili" Catalfo's '32 customized Ford Coupe will make a real interesting project. One of the first steps is to make the AMT '32 Coupe into a three window. Use the X-Acto saw for all of the cutting to insure straight, even edges that will join easily. Use body putty to fill in cuts, and sand the body smooth. Tufted interior and top can be simulated with upholstery and small pin heads. Use extra whitewall "stickers" from a '63 AMT kit or Revell Roadster tires and wheels to apply whitewalls to both sides of the front tires. A lot of patience and time will be rewarded with a great model of a great car.



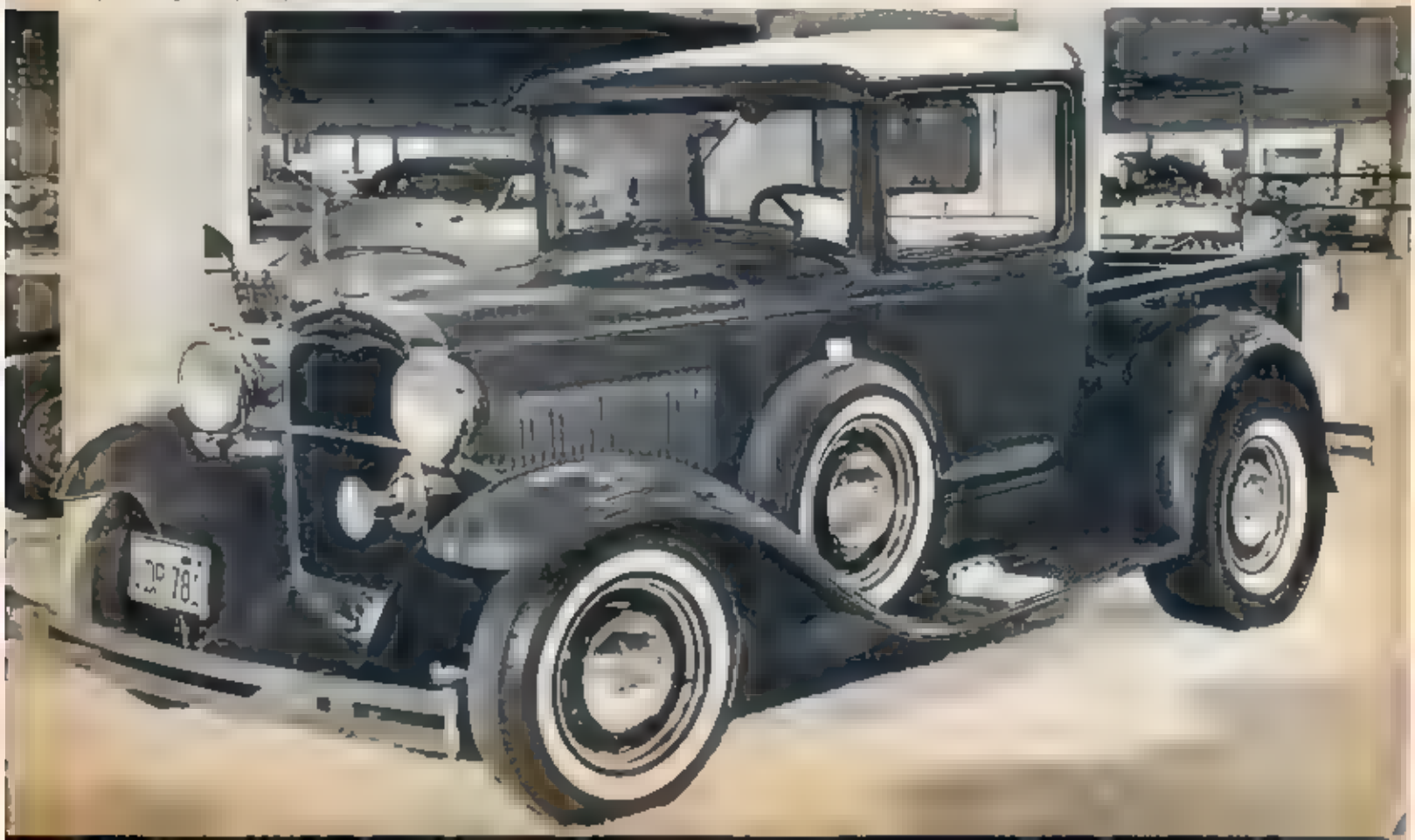
and HOT RODS
BUILD THE MODELS



ABLE "A"

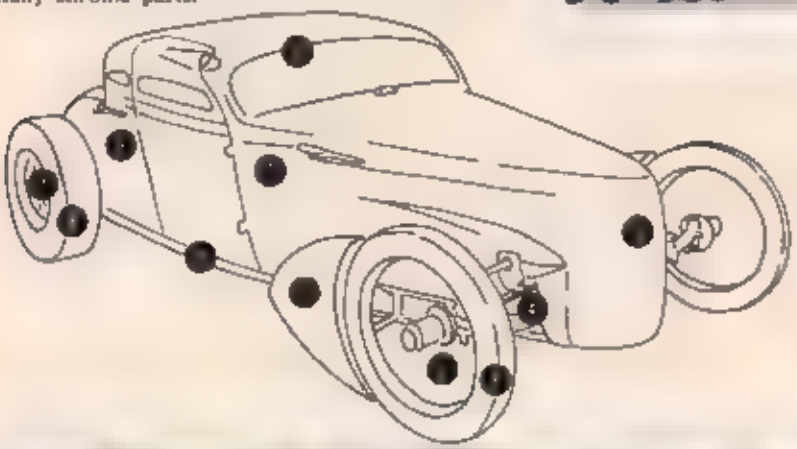
This model will require quite a bit of work on the body to make it as sharp as the original but the results should be well worth the effort. The lowly pickup is a fine area for a modeler to really explore his talents. You will find that you are not nearly as limited here as with some standard passenger car models. For the inside the basically stark interior of a truck will let the upholstery enthusiast go way out with new ideas. A complete listing of components involved in reproducing this pickup is shown here.

1. BODY — Made from Monogram's 1930 Model A Coupe kit with the rear deck cut off and the back of the cab filled in with scrap pieces.
2. PICKUP BED is from AMT's 34 Ford with wood deck installed using wood from Revell's Drag Boat.
3. & 4. FRONT WHEELS & TIRES — Monogram's '55 Chevy.
5. REAR WHEELS & SLICKS from Monogram's '30 [illegible].
6. INTERIOR — Monogram's Model "A" upholstered with material from Revell's Interior kit.
7. STEP PADS are from AMT's '29 Ford kit.

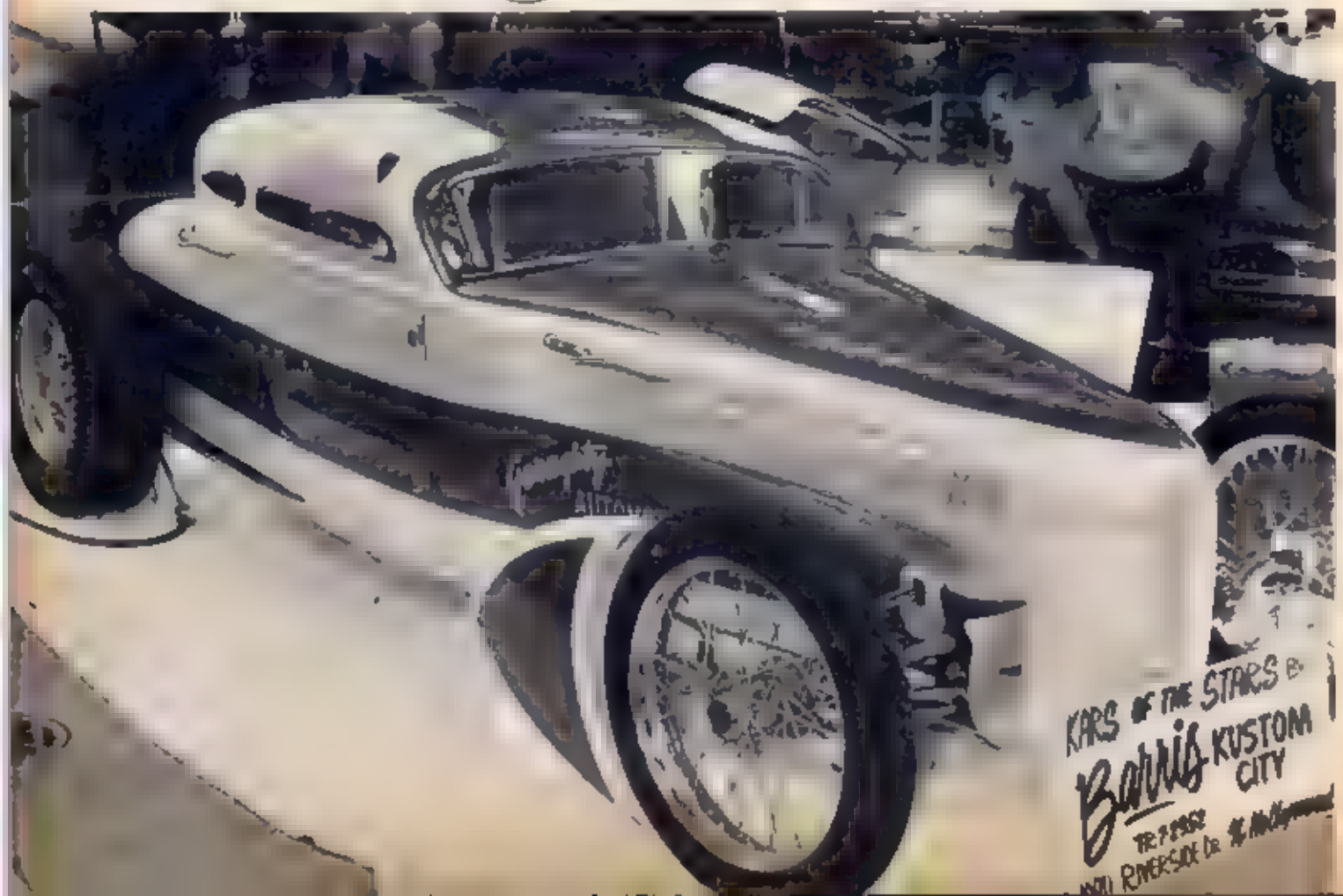


XM-SC210

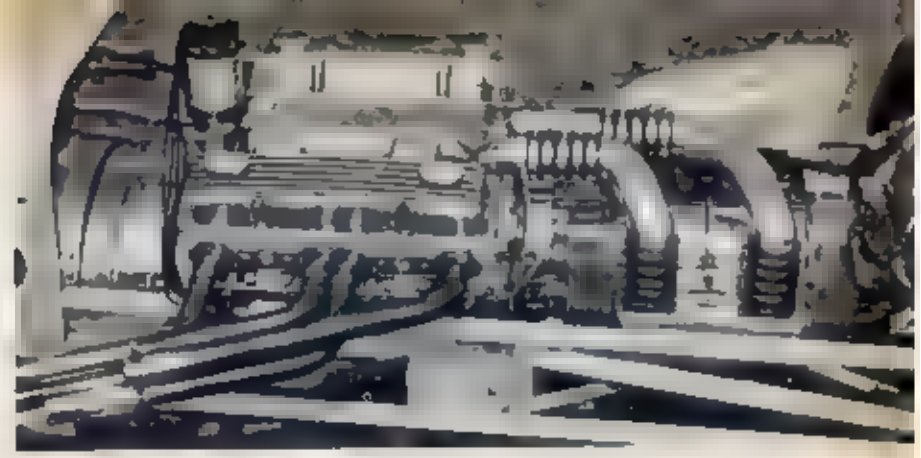
George Barris' "XM-SC 210" Coupe proves that a real great "show" machine that can also "go" is popular with everyone. This wild coupe is no exception! Powered by a 500 horsepower Cadillac engine blown by a GMC 6-71 supercharger, this car has turned on speeds over 200 MPH on the Salt Flats. By combining the Revell Chrome goodies with a reworked AMT '32 Ford Coupe, a real contest winner can be built. Pactra's White Pearl and candy red give the car a lot of color to contrast the many chrome parts.



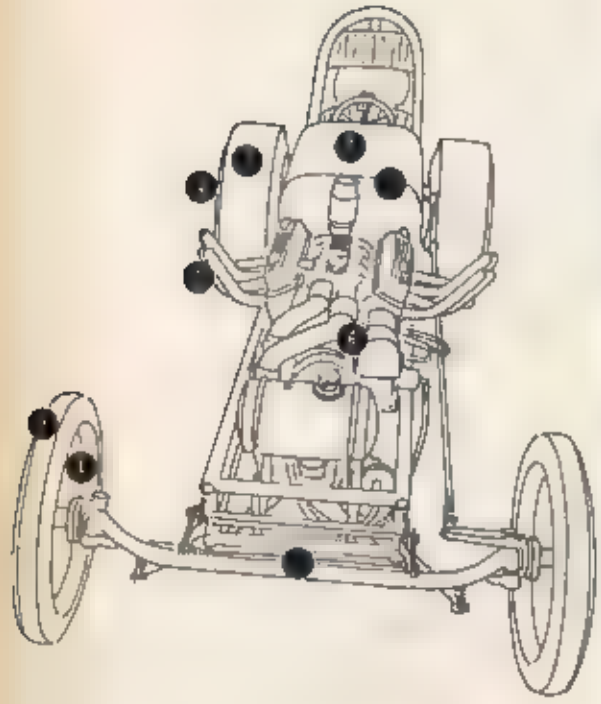
1. BODY — AMT '32 Ford Coupe.
2. Chop the top and make opening doors and roof
3. NOSE — Made from two AMT '40 Ford hoods joined together
4. FRONT SUSPENSION — Revell Roadster Chassis Speed Equipment
5. FRONT WHEELS — Revell Custom Car Parts kit C-1141
6. FRONT TIRES — Revell Custom Car Parts kit C-1143
7. REAR WHEELS — same as 5 above.
8. REAR TIRES — same as 6 above
9. ENGINE — Revell Cadillac V-8 with GMC 6-71 blower
10. WHEEL FAIRINGS — made from scrap plastic
11. CHASSIS — Revell Tubular Roadster Frame C-1127



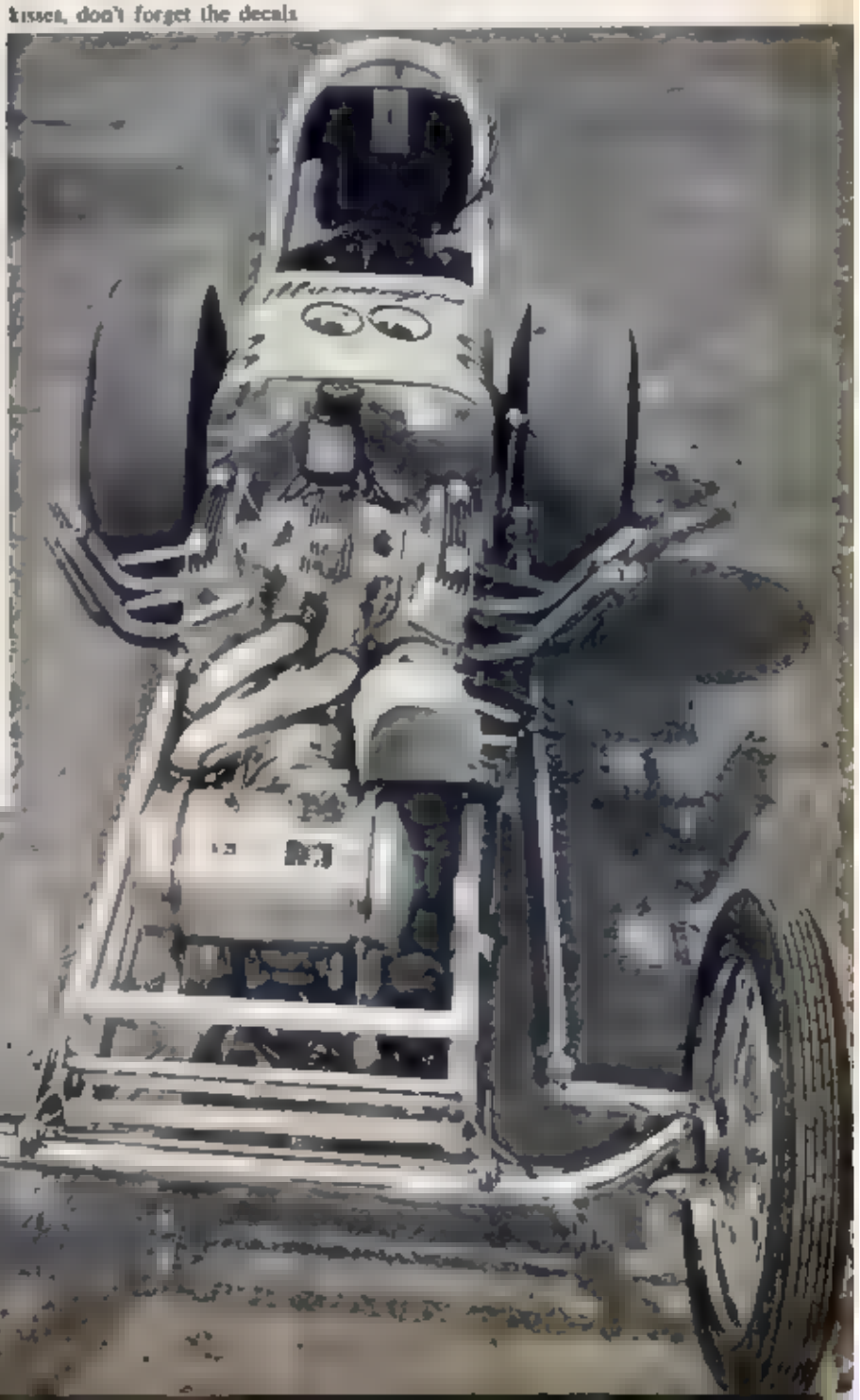
MOONEYES



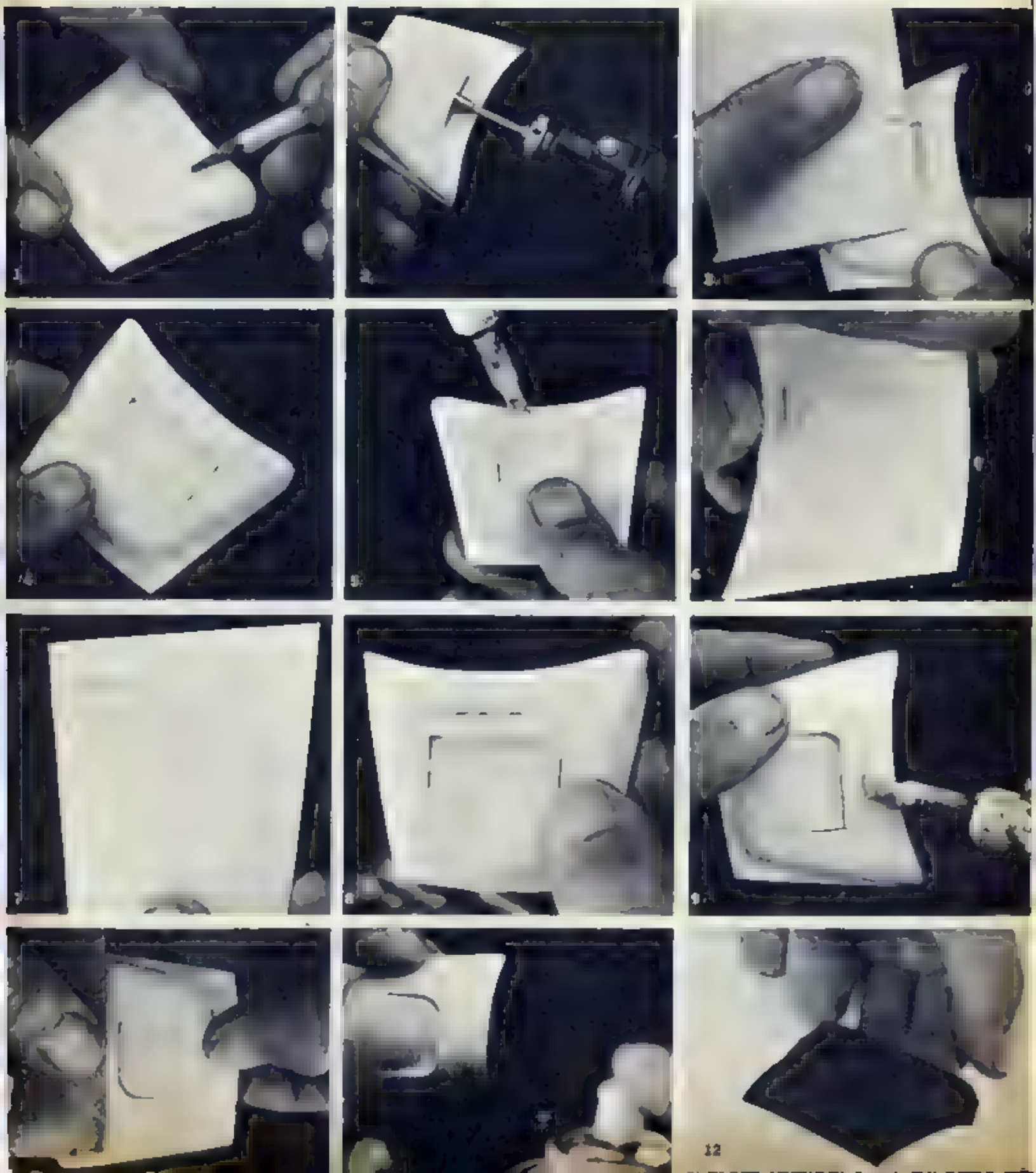
As one of the American symbols of hot rodding, Mooneyes, a B gas dragster holds the all-time high quarter-mile record of 162.17 mph, with a 9.33 ET. Basics to start this job can be obtained in the Revell "Mooneyes" frame kit. When you're ready for the finishing touches, try Pactra's yellow paint to come close to the original color. Remember, Dean Moon's equipment without the Mooneyes is like love without kisses, don't forget the decals.



1. FRAME — Revell "Mooneyes" frame kit
2. DECALS — Revell "Mooneyes" frame kit
3. FRONT & REAR TIRES — Revell Competition tire kit
4. FRONT & REAR WHEELS — Revell Mag wheel kit
5. HEADERS — Revell '63 Sting Ray V-8 kit
6. ENGINE — Revell Chevy V-8
7. RUNNING GEAR — Revell Dragster Speed Equipment



STRAIGHT SCOOP



The air scoop ranks among the oldest ways of changing the looks of a model car. The main difference between the scoop shown on these pages and the scoop in a car kit is: this scoop does not destroy the streamlining of the car's profile. It also has the looks of a functional scoop. Don't be afraid to use your imagination on this project. This scoop could be placed on the side of your model car, in the trunk lid, or maybe off center for an asymetrical theme.

1. The first step is most important. With a pencil carefully mark the outline of the scoop, making sure you have it centered exactly on the hood.

2. I used a Dremel tool to cut the hood but the same result can be had by using Auto World's "cutter" or the X-Acto saw.

3. Using either scrap plastic or Scuderia's sheet styrene, draw and cut a piece of plastic for a spacer.

4. Push in the center of hood and slip spacer in place. Glue spacer with an edge showing as in the photo.

5. Using the Unger electric pencil, hood scoop can be finished on underside. Don't get the plastic too hot in one place or it will "sink."

6. After the electric pencil has melted the edges, take either a Dremel tool with a grinding bit or a rough piece of sandpaper and smooth out your work.

7. Here Scuderia sheet styrene should be used because of the need of very thin plastic. The three pieces drawn here are for both sides and back of scoop. Care should be taken to make both side pieces equal in size and shape.

8. Here are two of the three pieces in place. The piece across the back is glued to the spacer that we installed a few steps back. The side pieces are glued to the edge of the back piece and the sides of the scoop.

9. Again, using the electric pencil, seams are melted closed, being careful about too much heat.

10. Take a piece of medium-course sandpaper and sand down melted edges. Use the electric pencil and small bits of plastic to fill any low spots or pits that may occur.

11. After you have sanded the scoop, apply several coats of primer.

12. Sanding with wet/dry sandpaper and primed again we now have a scooped hood ready for a finish paint job and installation.

NEW Interior Tips worth remembering

By Bob Wagner

After looking around fabric stores, and various other places, I have found that there is an endless variety of materials one can use to upholster a car. Three types of materials that I like best are velveteen, corduroy, and phony fur.

Velveteen ribbon is my favorite upholstery material because of its availability and great variety of colors, and it can be purchased in most any variety store. Another recommending point about velveteen is its ribbed edges. These give a neat finished look to the edges of seats, windows, and doors. Also, when using two or more colors it makes a more attractive finish. Too, the ribbing makes a good divider between stripes, checks, etc. This ribbon is most appropriate when building a model of a classic or an antique, especially if you use a beige color, because this will resemble the material used in the original cars.

I use a type of phony fur for the floors to go along with the velveteen. This fur resembles that used by the customizers of real cars. Of course, this fur has a shorter nap, but in a model car it looks like that found in the full size cars.

Corduroy, another material that I like to use, comes in three welt sizes: large, medium, and small. The small size welt, when used on a model car, looks very much like tuck and roll. It is easy to work with but be sure that you cut the edges straight so that the upholstering will look neat.

Place masking tape on the back of the materials mentioned before they are glued since this keeps the glue from showing through. Some kit materials contain an adhesive which one presses on the material, then the double faced adhesive is pressed down onto the seat.

I do not use naugahyde material often because I find it is difficult to work into shape. The Revell upholstery kit has made it easier, however, by supplying a naugahyde that has the adhesive process on the wrong side of the material, and too, this material is thinner and softer.

These various fabrics can be styled by using silver or gold thread around seats to look like piping, or for a very fluffy appearance, you can also use pipe cleaners as they are easily bent and shaped.

You can make very realistic seat belts for a final extra touch with some real course, stiff, black material and a piece of the chrome sheet – like the one in the Revell upholstery kit. Cut a thin piece of the black material as long as you want the seat belts, then wrap a small piece of the chrome sheet around one end. Glue the other end behind the seat and bring the chromed end around and lay it on the seat. Now you have a realistic seat belt complete with buckle. Not only does this look sharp, but it gives extra points for safety in model car contests.

Sunken Plates

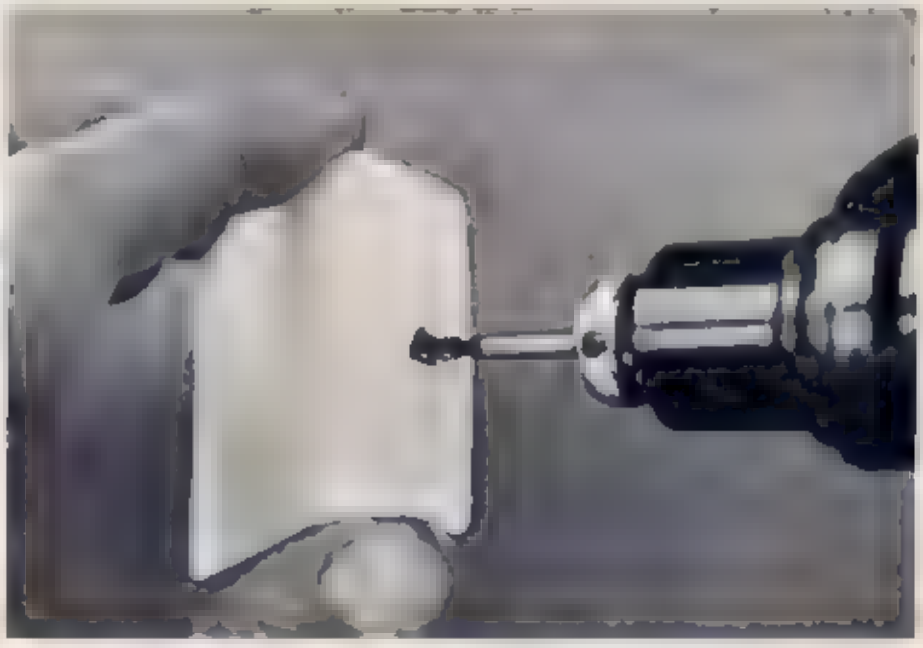
ELEVEN STEPS TO RECESS A LICENSE PLATE ON YOUR FAVORITE MODEL

One of the most popular styling trends in the late 1940's was to sink your license plate under glass, inside your trunk. Not only was the plate protected, but the rear of the car had a very smooth appearance. The 1954 'Vette used this idea as well as several new sport cars from Europe. Here's a simplified method for this styling trick. For a finishing touch, try fitting one of the nerf's from AMT's '40 Ford 2-door sedan into the opening for a chrome edge trim.

Smooth down any ornaments on the trunk lid with a file, then sand with medium coarse sandpaper.

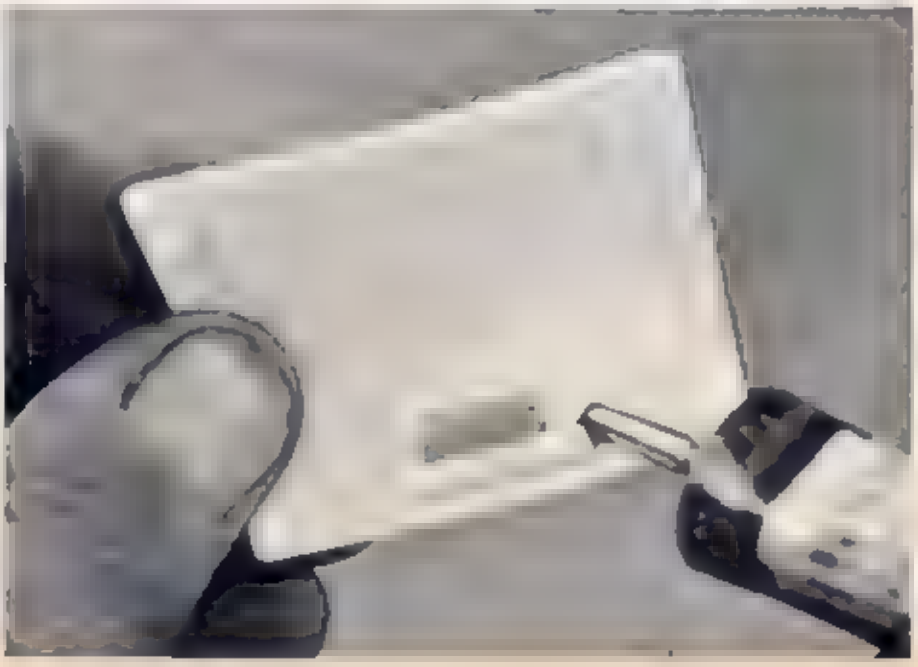
License plate used here is from Revell's "Tweedy Pie" kit. It's a decal but can be cut out with scissors.

After plate is cut out, place it on trunk lid and outline it with a pencil.



Hole is cut here with a grinding bit, being careful to follow pencil lines.

Take a piece of Scuderia sheet styrene or scrap plastic, draw and cut four pieces as shown in the illustration.



Glue the four pieces into place on the back of trunk lid.

Any clear material can be used when making the window for the cut-out. The rear quarter window from Revell's '57 Chevy was used here. Carefully mark the outline of the cut-out on the quarter window with a scribe.

For safety, hold the window with a pair of pliers while cutting. Trim the window insert a little larger than your scribed lines, then use sandpaper to cut down to proper size.

Check for fit while sanding. Don't make it too small, a "force-fit" is best.

Glue the license plate in the center of a piece of plastic a little larger than the opening in the trunk lid.

Prime the trunk lid, sand it, prime it again, and put on your finish paint job. With just a few small touches of glue around the edge of the hole, force your "window" into place. Glue your backing plate with the license plate to the back of the lid, and your job is complete.

TECHNIQUES for better PICTURE TAKING

So many readers have asked what they can do to improve the quality of their model car pictures, the editors of MCS have studied this situation and offer the following suggestions.

Because there are so many different types of cameras and films on the market, it is difficult to talk in specifics. This information will cover the most general problem areas.

Use A Close-up Lens

Judging from the pictures submitted to the Model Car Science Contest each month, the first item needed on most cameras, regardless of type, is a close-up lens. These are relatively inexpensive and offer a better opportunity to get close enough to a model car to show most of the finer details. A close-up lens will usually allow you to get up to 12-16 inches away from the model. Your local camera shop can advise you on the best one for your particular camera.

Film Is Important

Most professionals will advise you to find one type of film that suits the majority of your needs, and stick with it. Once you become accustomed to a particular film, you will find that the number of errors in exposure on each roll will become fewer and fewer. A slow-speed, fine grain film like Panatomic-X, All-Weather Pan or Plus-X, is usually the best type to work with for close-up black and white photography.

Processing

Regardless of the type of film you shoot, be sure to specify fine-grain development when you have your films processed. This will be to your advantage should you later desire bigger enlargements.

Composition

Besides providing a steady support, a good tripod is extremely advisable since it will usually force you to give more consideration to good composition.

Camera Angle

When photographing model cars, it is usually best to use a camera angle that will show the most details of the car. Radical angles such as shooting directly down on the top of the model are not too advisable. Try to show your model from an angle that you would normally view a full size car.

Lens Setting

Since no action is involved in shooting models, high shutter speeds are not too important. Of greater consequence is the lens f-stop. This not only determines the amount of light let into the camera, but it also affects the depth of focus.

Depth of focus is extremely important in model photography, especially when a close-up lens is used. Depth of focus is that portion of the picture in reasonably sharp focus in front of and behind the particular spot you are focused on.

Lighting

This out of focus example shows what can happen when a camera is moved too close to subject without a close-up lens.

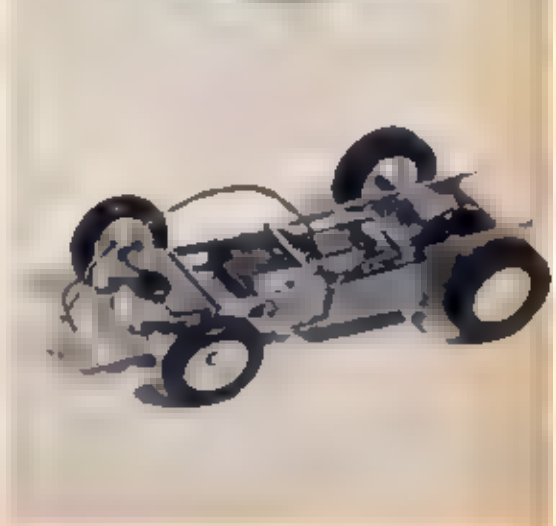
Note difference in detail between areas in shadow and direct sunlight.

The direction from which sunlight strikes a subject has quite a bearing on exposure. A subject is most brightly lighted when the sun is behind the photographer. This is called front lighting. If the rays of the sun form a right angle with the direction in which the camera is pointed, the result is side lighting, and there are more shadows than with front lighting. If the photographer is facing the sun, the lighting effect is called back lighting, and a large part of the subject is in shadow. In model car photography, details in shadow areas are usually more important than any artistic lighting effect. With this shadow detail in mind, side lighting requires a one stop increase in exposure over front lighting. Fill-in lights or reflectors will help reduce problems with heavy shadows. If, however, dramatic lighting effects are desired, side lighting does not require a change in lens aperture, and back lighting needs an increase of only one stop. These considerations apply only to subjects in bright or hazy sunlight, not to cloudy and overcast days. When daylight is sufficiently diffused and there are no noticeable shadows, the intensity of light falling on the subject is the major factor to consider

Setting the Stage

The Model Car Science Photographic staff prefers to photograph model cars in natural overcast sunlight, using a stage with a changeable black or white background. Background colors are changed to contrast with the color of the particular model being shot.

A simple stage can be made to handle model cars by taking two 24-inch square pieces of plywood and tacking them together at right angles. Two 2X4s act as stand for the horizontal piece, and a support for the vertical brace. A 16X20 piece of gray or white cardboard, available at art supply stores, will make an ideal background, depending on the color of the model.



Above right — Without a close-up lens, object is too small to show details.

Center picture shows advantage gained with close-up lens.

Bottom right — Picture taken with close-up lens and enlarged by camera shop.

A simple stage, built with scrap lumber, can be of great value when photographing model cars.

Mc MODEL The MASTER BUILDER

MEN, WE'VE BEEN **PUT-DOWN!!** MELVIN McSLOTT AN' HIS SLOT-RACING SPORTY-CAR CROWD HAS ...

... CHALLENGED THE **KOOL KUSTOM CLAN** TO A RACE ON THE SLOT LAY-OUT AT THE HOBBY SHOPPE!

THEM DIRTY GUYS!

AND WORK IS RIGHT! ...NIGHT AFTER NIGHT, DAY AFTER DAY! THEN, FINALLY THE MODELS ARE ALL FULL-POWERED AND READY FOR THE SLOT-TRACK!!!

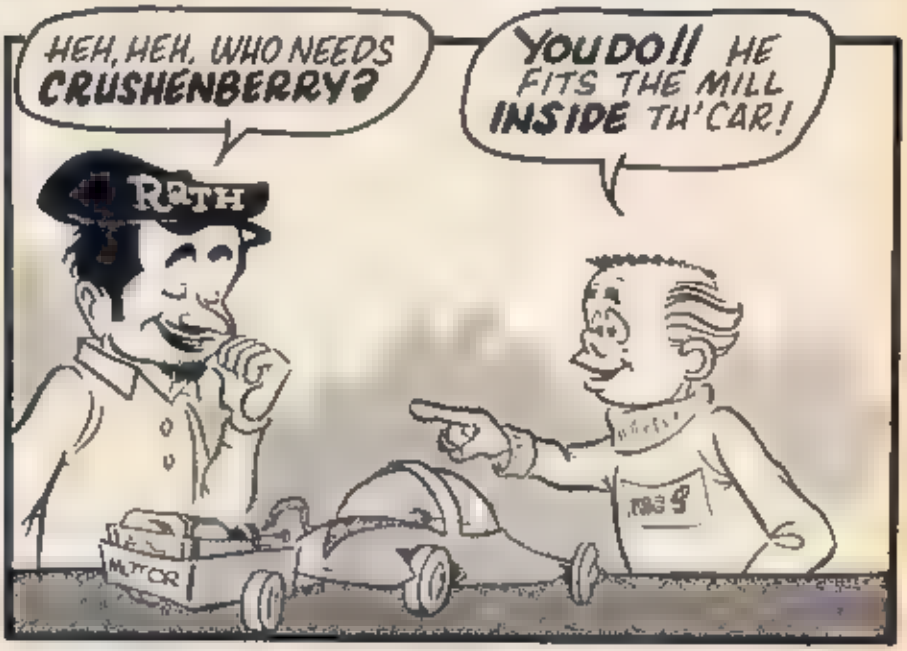
TOUGH, HUH, AND IT HAS A MOTOR AN' EVERYTHING!

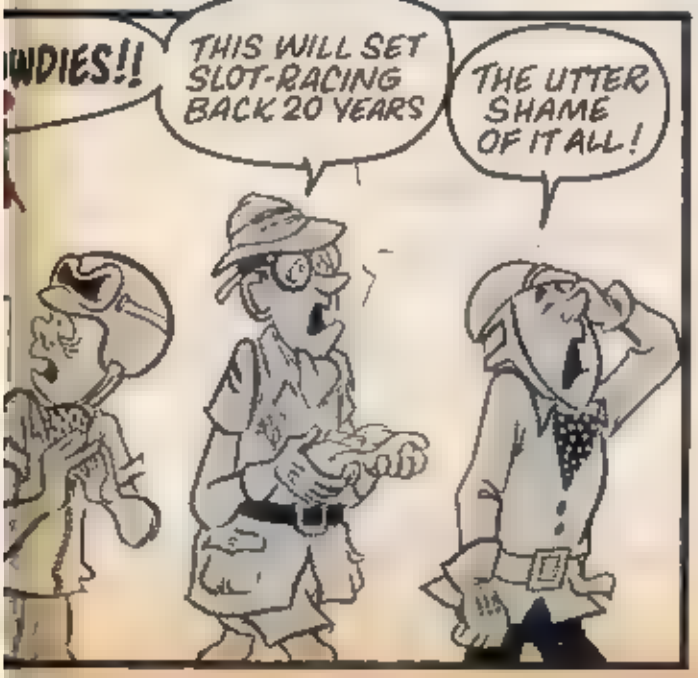
ISN'T IT A

CONTEST DAY

I GOT IT-I GOT IT!

WHAT RO





McMODEL SALUTES:

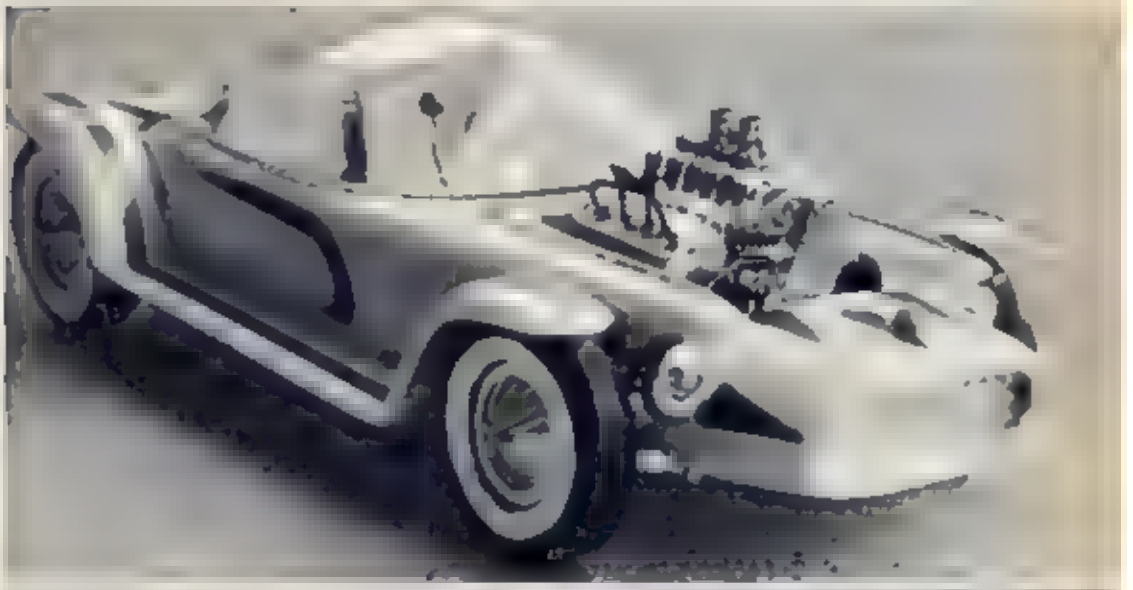
The DRAGONS
TUCSON, ARIZ.

The ROD & STYLERS
ELMWOOD, CONN.

The IMPERIALS
SUPERIOR, WIS.

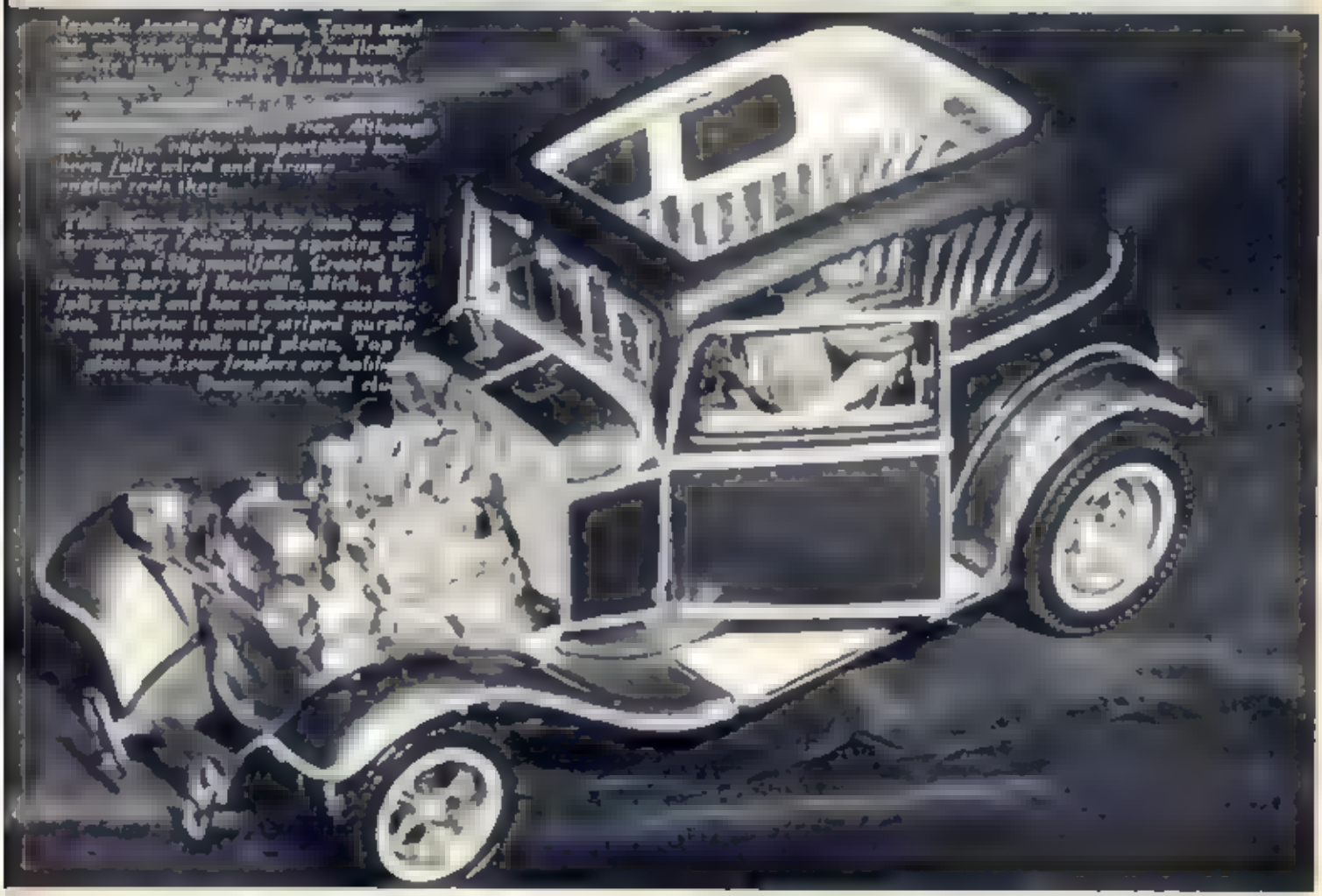
Figure prize and a $25 Savings Bond go to Tom Wible of Greensburg, Pa., for his Thunderbird Italien. Tom started with a T-Bird hardtop, scrap plastic and one and a half tubes of putty, and created the fast-back roof line. Long airscoop feeds air to three 4-barrel carbs.

MCS Contest Winners

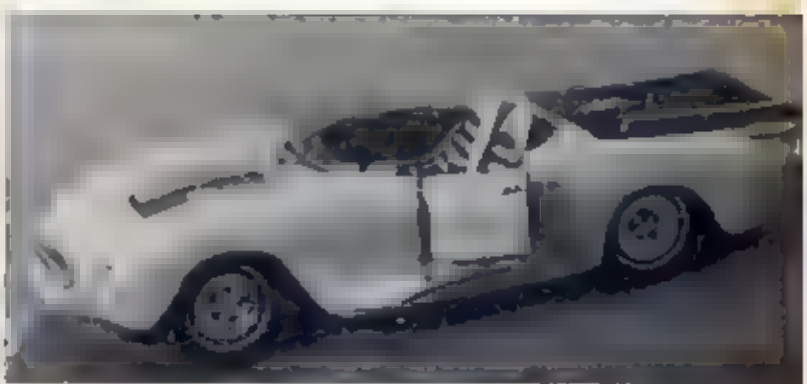


Robert Stroup, St. Louis, Mo., carved the body of this replica of the "Beatnick Bandit" from balsa wood.

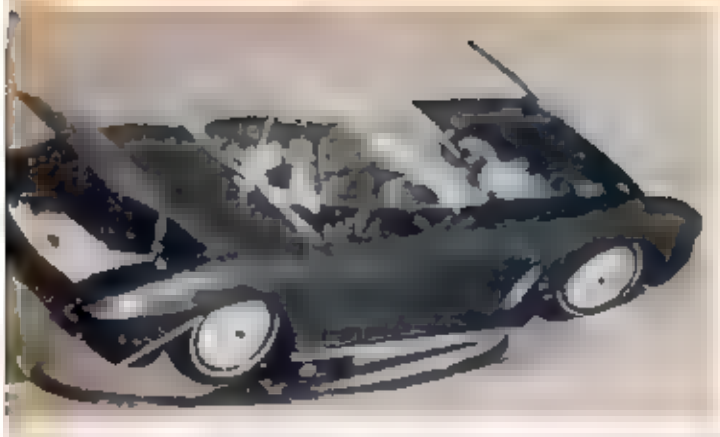
Two pieces of pine, laminated together, make the body and a balsa top were used by James Pierce, Jr., Washington, D.C., to build this custom. All trim work was cut from pieces of aluminum stock, sanded, then polished to a chrome-like finish. Finish is a nine coat lacquer job with a combination lacquer and talcum powder undercoat.

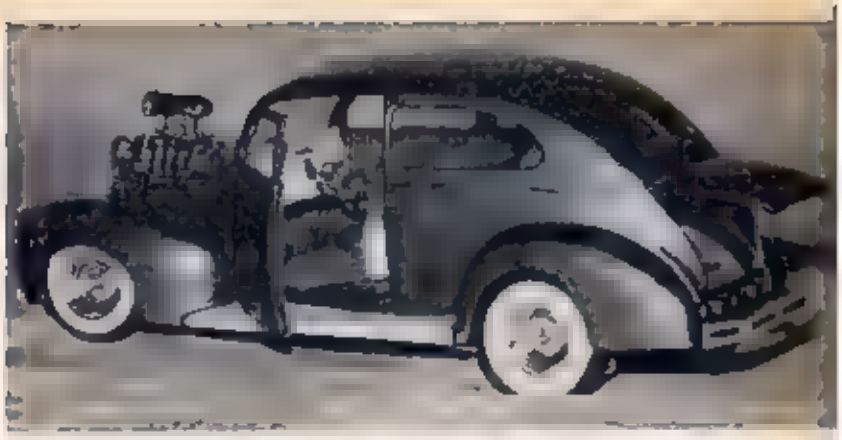


Everything that could be wired — was on this '63 Tempest built by Mark Thursby of Norwalk, Calif.



From Windsor, Ontario, Canada, comes this '61 Corvette Sports Pick-up designed by Don Meloche.





(upper left)
Front grille cavity is sectioned with grille teeth inserted, on this '62 Corvette built by Oran Teater, Klamath Falls, Oregon.

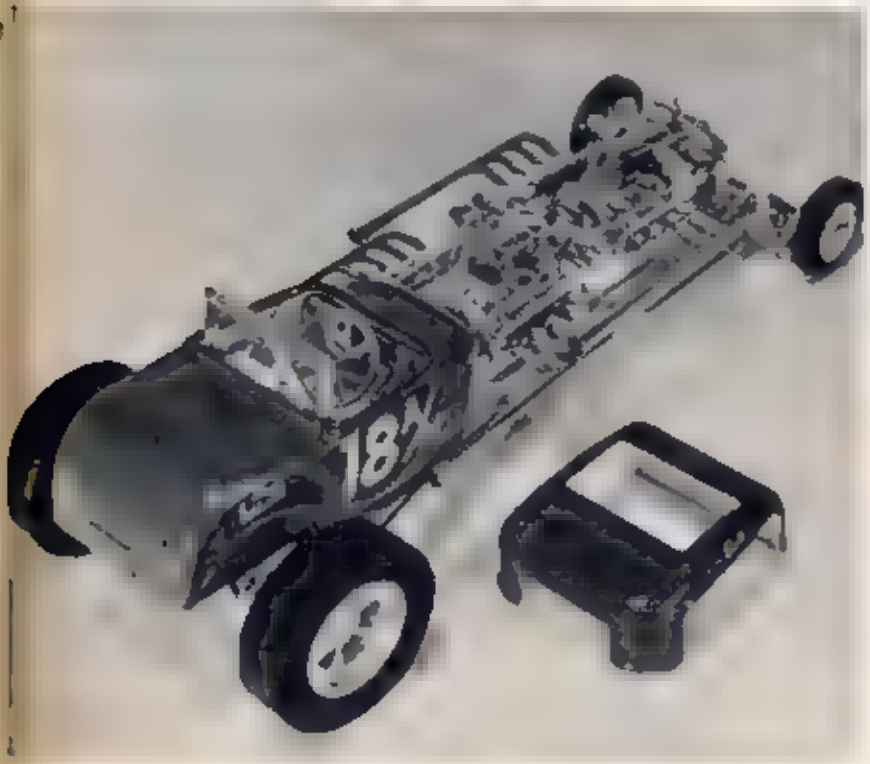
Dale Cassidy, Terre Haute, Ind., put a phone in the front and T V in the back of his '40 Ford sedan. Undercarriage is chromed with Ala Kart parts, and trunk is fully upholstered with tools and club plate displayed.

Completely wired and upholstered, this car is a collection of AMT kits. Body was molded of scrap plastic and putty by Jim Rupe, Indianapolis, Ind.

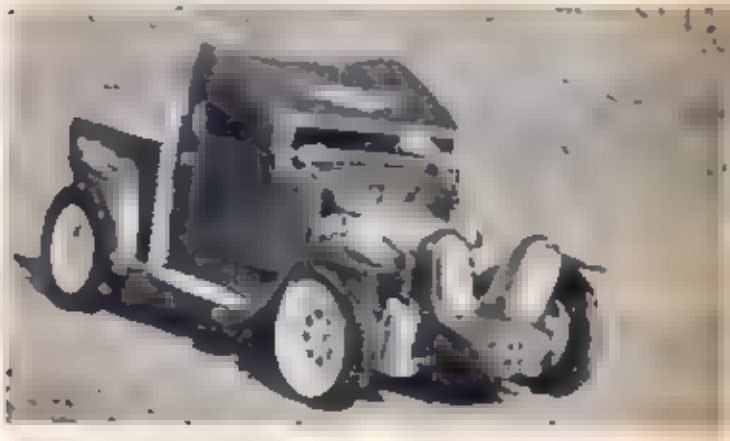
James Clements, Albuquerque, N M put an AMT '25 Model T body and top on a Revell roadster frame, added ignition wires and many other custom touches to create this sharp looking model

Ray Lorenzo's chopped '40 Ford coupe features operating doors and trunk. Interior has a hand-made, wired dashboard, and swiveling bucket seats. Mill is a wired '58 Caddy with three side-draft carbs and operating dipstick.

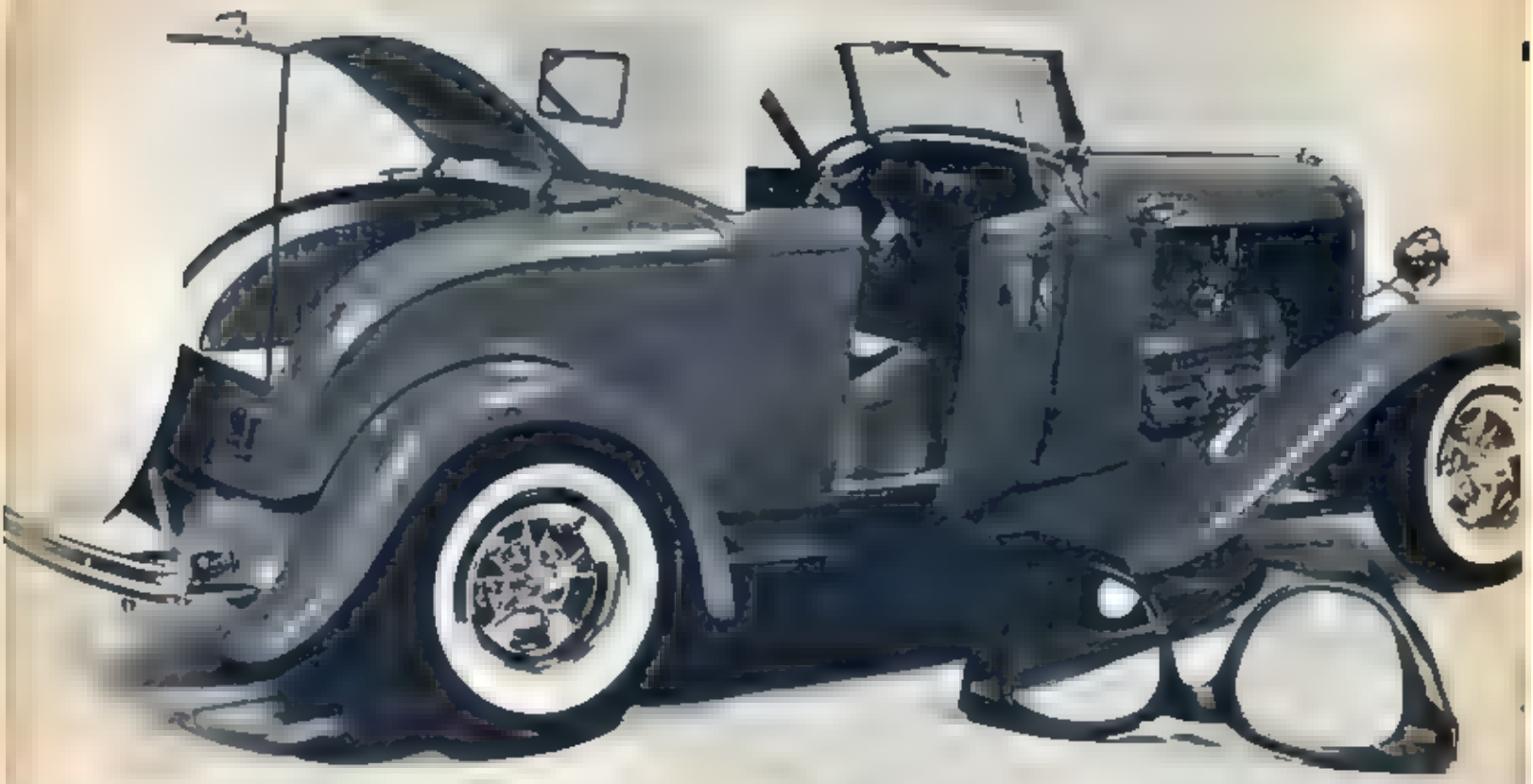
Two Lincoln engines with Latham blowers power this purple dragster made from spare parts by Gus Nolsin of Nekoosa, Wisconsin.



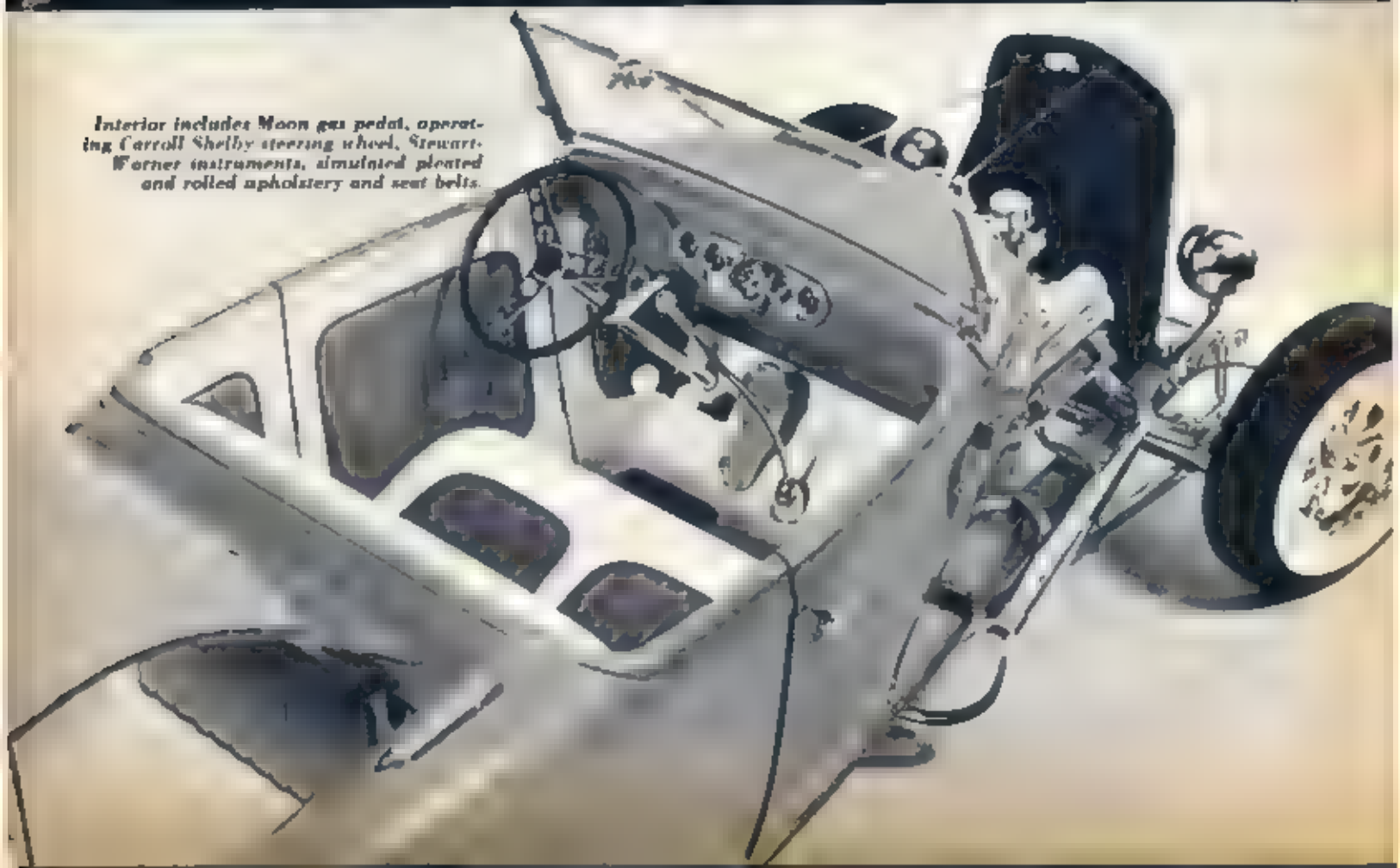
Richard Salazar's '40 Ford features a '63 blown Corvette engine, custom bullet headlights and front bumper.



Chopped, sectioned and restyled, the "Night Owl" created by Peter Beckman also has a shortened & upholstered bed



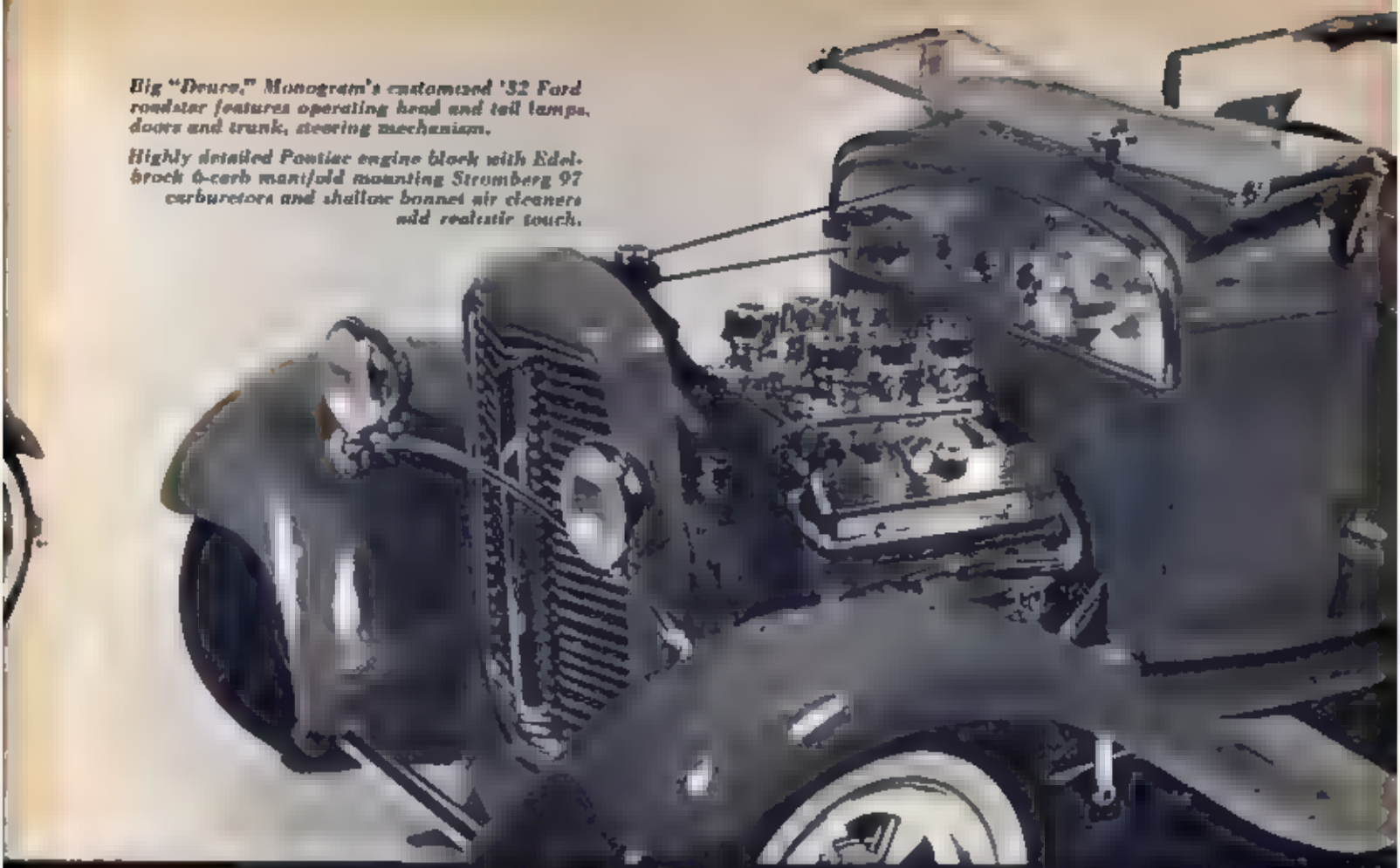
FIRST REPORTS



Interior includes Moon gas pedal, operating Carroll Shelby steering wheel, Stewart-Warner instruments, simulated pleated and rolled upholstery and seat belts.

Big "Deuce," Monogram's customized '32 Ford roadster features operating head and tail lamps, doors and trunk, steering mechanism.

Highly detailed Pontiac engine block with Edelbrock 6-carb manifold mounting Stromberg 97 carburetors and shellac bonnet air cleaners add realistic touch.

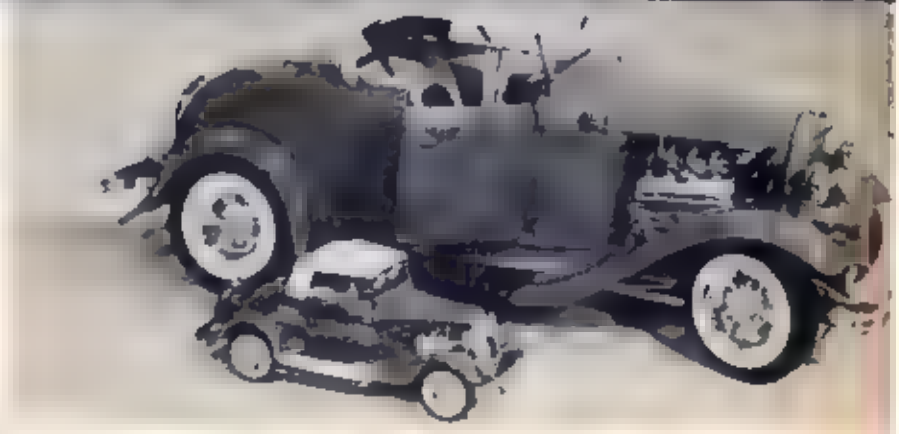


WHAT'S NEW in CAR KITS

MONOGRAMS NEW

"BIG DEUCE"

Loaded with operating parts, Monogram's newest one-eighth-size car can be assembled in one of three different versions: a "Highboy" minus fenders and hood side sections, a street-show roadster with complete fender assembly and custom grille, or a street roadster with fenders top and removable hood. Head and tail lamps work off batteries hidden in the gas tank of this 1932 Ford roadster. Turn the door handles and doors open. Trunk lid lifts up and windshield folds down. Other features include fan and crank pulleys, Pontiac oil pan and '39 Ford transmission and shift lever housing. Most of the engine parts as well as the undercarriage is chrome plated.



Contrasted with Monogram's '34 custom Ford in ½" scale, "Deuce" is one-eighth the size of the real car. It's 20½ inches long.

Underbody includes reworked rear spring crossmember, Halibrand quick change rear end, and Model "A" rear springs.

Building a

CHOPPED 'T' SEDAN FOR STREET OR DRAG

Finished "T" Sedan body is mounted to frame. Floorboard need not be cut out for street version.

"T" sedan for dragging needs floorboard shortened and aluminum setback firewall made from pattern.

Items needed for this project are: two AMT '25 chopped "T" coupes, a razor saw, files, glue, and putty

Take one coupe body and draw a line using a red pencil or piece of chalk so it will show up on the dark plastic. Start just in back of the rear side window and continue the line over the top of the body and down the other side. Now take your razor saw and carefully cut along the line and remove the rear of the coupe. Saw slowly as fast sawing tends to heat and melt the plastic

Next take the second coupe body and cut it apart at the rear door line. After you have completed this, cut the turtle deck off the back.

Now glue the back from the second coupe to the first coupe, cut out the window post. Use a piece of scrap plastic to fill in the hole where turtle deck was removed.

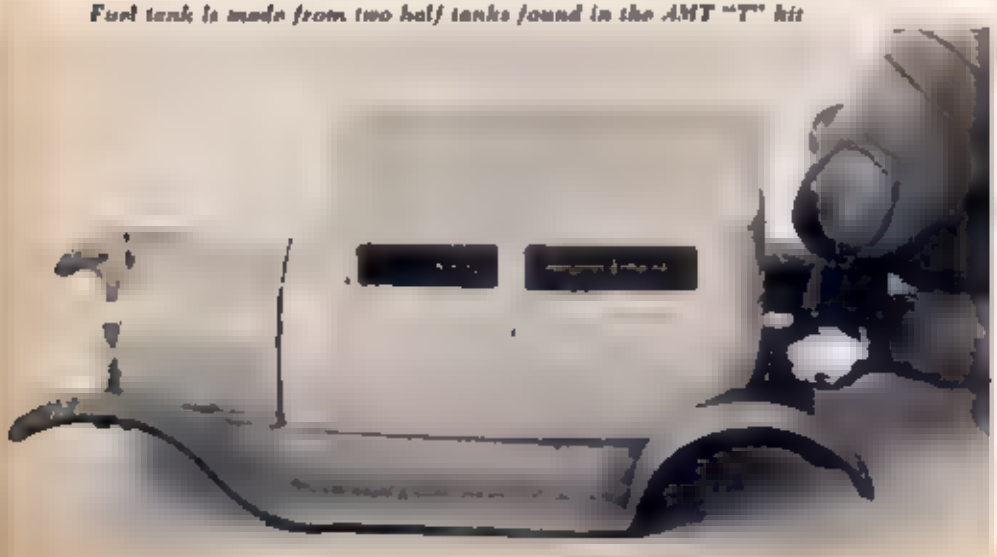
After glued parts have thoroughly dried, putty those parts which need filling, and set aside to dry at least one day

If you plan to use the car for drag, fender assembly must have the floorboard cut back 1½" to allow for engine setback. See drawing for pattern of the setback firewall, which can be made out of thin sheet aluminum

Tank on the back of the sedan can be made by taking the tanks which come in the AMT "T" kit and gluing the two halves together. Fill with putty, file and sand until cherry

Hood and grille assembly can be used from the AMT "T" kit.

Fuel tank is made from two half tanks found in the AMT "T" kit



WORKING ROD SUSPENSION

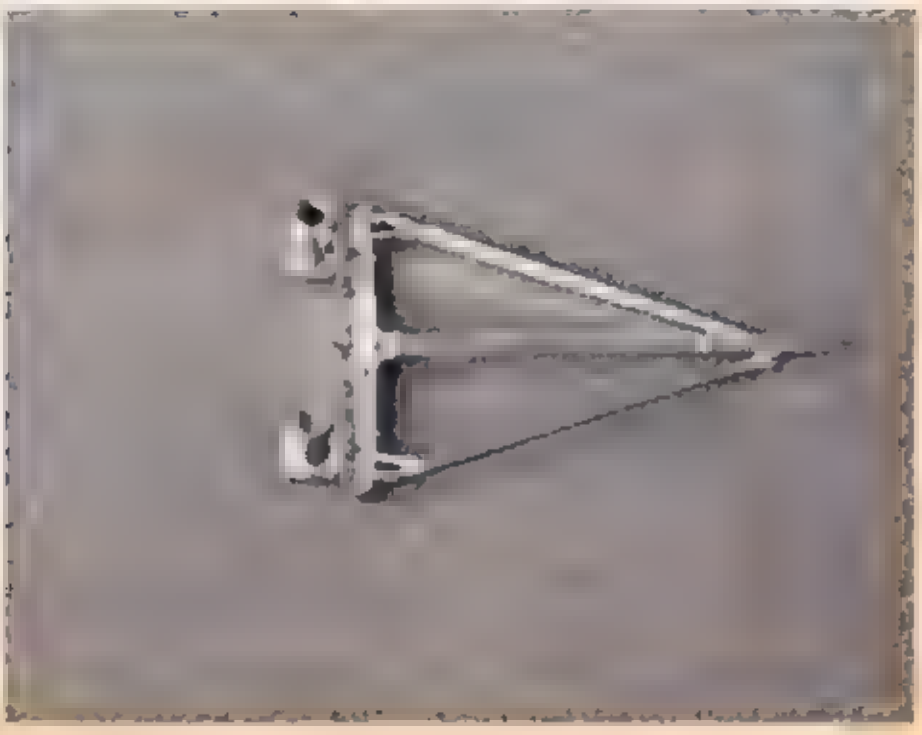
To make a working coil spring suspension, try using the Ala Kart system, modified the following way. Cut the chrome air bags off, leaving the mounting flanges. In place of the big air bag use a small spring, which is the same diameter and is cut the same height as the air bag you removed. Chromed springs, about the same diameter as the air bags, are available at your hobby shop or hardware store. Glue spring to mounting flange on rear end. After the spring has dried thoroughly, suspension and rear end are assembled according to Ala Kart plans. Note that this procedure is used for all four air bags. This suspension set up can be used on frames other than Ala Kart by modifying it to fit the frame you plan to use.

For realistic leaf springs, thin brass or copper strips can be used. These can be held together with chrome tape. Realistic shocks can be improvised by inserting the small spring rods that hold a watch band to the watch, in place of the plastic shocks

PARTS NEEDED ARE ALA KART FRAME REAR AXLE ASSEMBLY AND COIL SPRING

Chrome air bag is cut off the Ala Kart rear end assembly.

Spring is cut with wire cutters the same height as removed air bag.



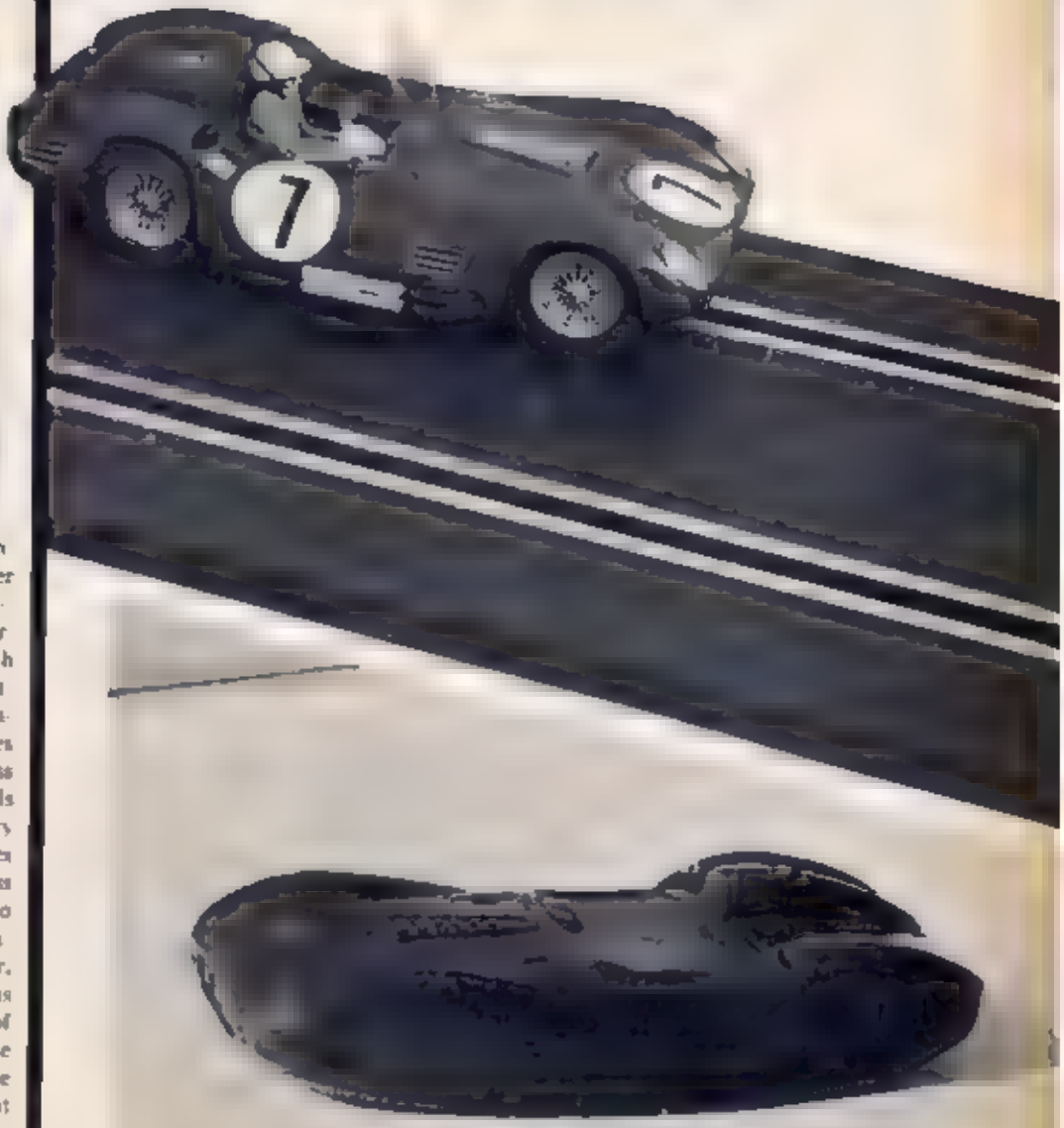
After mounting flange has been painted, coil spring should be glued in place.

TABLE TOP RACING SECTION

PHOTO CONTEST Each month MCS will award valuable prizes to the readers who submit the best photos of slot racers in action. Send your photos to: Table Top Photo Contest, Model Car Science, 171 Barrington Pl., Los Angeles 49, Calif.

THIS MONTH'S PHOTO CONTEST WINNER IS
MIKE BORTZ of BROOKFIELD, WISC.

THOSE FIBERGLASS BODIES... AND HOW TO POWER THEM



Whenever the word fiberglass is mentioned around car enthusiasts — whether in reference to full size jobs or scale — most of them will start to itch. However once a modeler has experimented with a glass-bodied model he will seldom settle for anything less. There is little comparison between fiberglass slot car bodies and styrene or other plastics. The glass jobs can be molded with realistic details to a greater extent than the ordinary plastics, and the glass has many times the impact strength. Too, fiberglass models can be rubbed with compound so the material's color takes on a gloss exceeding that of even a spray painted car, or if the builder wishes to paint his glass car a shade different than that of which it is molded, he need not use primer or other undercoatings. To be fair, however, it should be stressed that fiberglass bodies are a good deal more expensive than the styrene counterparts due primarily to the fact that they are hand laid-up rather than molded by high-pressure injection. As a result, fiber glass slot bodies can range as high as $4.00 or more, while good styrene bodies are available for less than a single dollar.

Because there seems to be a growth in the popularity of fiberglass slot cars, and also because none of them are supplied in kit form but rather as a single unit with no apparent chassis-mounting aids, it is time that this subject is dealt with in detail. It should be stressed, however, that virtually any glass body can be made to fit any ready-made or scratch built chassis, and that the series of photos shown here are merely a guide for your personal use.

We used two main items to create our 1/24th car, both of which are available

Fiberglass 1/24th scale 3-liter V12 Ferrari 250 by Auto Hobbies. This is how body comes, with openings filled

Wheel wells are cut out using a fine coping saw blade removed from holder. Stay slightly inside the cut lines.

Openings are brought out to final size with Swiss file. Electric Moto-Tool may be used if you've one handy.

Other openings, such as cockpit and grille, must have a hole for starting blade. Twist a knife point through.

Now the cut can be made by inserting coping saw blade through the hole. As before, file opening to size.

nationally at leading hobby stores. The first was the fiberglass replica of the popular 3-liter V12 Ferrari 250. The second item was a standard Auto Hobbies chassis. For power we will install a Pittman 704A.

The accompanying photos will take you step by step through the entire assembly procedure, but following is perhaps a better detailed rundown of just what took place.

Using a coping saw blade removed from the holder, we first cut out the wheel wells — as the glass bodies come with these openings closed due to the molding technique. The cuts were made 1/32nd of an inch inside the line. The openings are finished to size using Swiss files — of which Sears stores are a good source. It will be found that the material files and cuts easily and the glass dust does *not* get into the air around the builder. To open cockpits, windows (on coupes), and grilles, a starting hole is made with an X-acto or regular kitchen knife. Once the hole is cut, by twisting the blade tip 'round instead of trying to jab the hole through, the coping saw blade can be inserted and the necessary opening made. Again, stay inside the line and bring to final size with a file.

Of course, a Dremel Moto-Tool may be used in place of the laborious filing, but as few enthusiasts' shops are equipped with this handy device, we are showing you the hard way to do the chore. Incidentally, when using the electric tool install the stone cutters rather than the metal burring tools.

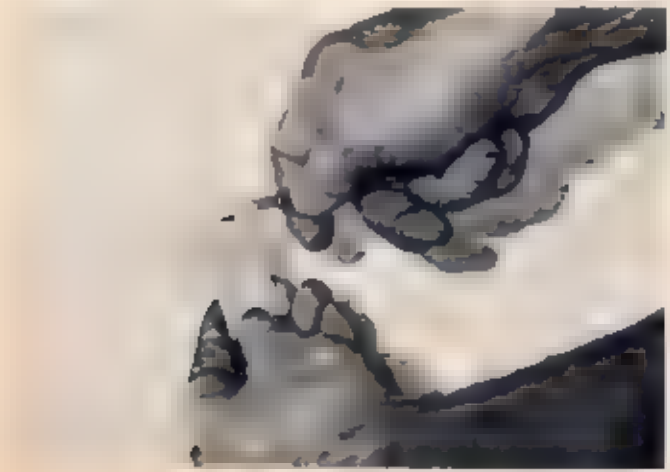
Now attention can be turned to the chassis, setting the body aside temporarily.

The readily available Auto Hobbies chassis we selected is of the universal type and its wheelbase must be adjusted to fit the particular body into which it is to be installed. In this case, some minor trimming of the brass frame with tin snips was required as revealed in the photographs.

Brackets must be fabricated to retain the chassis inside the body, so the body was inverted and the chassis dropped in. For rear end retention we used a common 2-56 threaded bolt with two nuts. One nut was held on either side of the

Chosen chassis is universal, so must be changed somewhat to fit the particular body. Tab is snipped off.

Chassis is flat brass with pre-drilled holes for universal mounting of many types of motors and motor brackets.



Some clearance filing may be needed, so Swiss file is again brought into play. Brass cuts and files easily.

Forward retaining bracket is bent into a U-shaped loop in the center, then end tabs bent upward for securing to body.

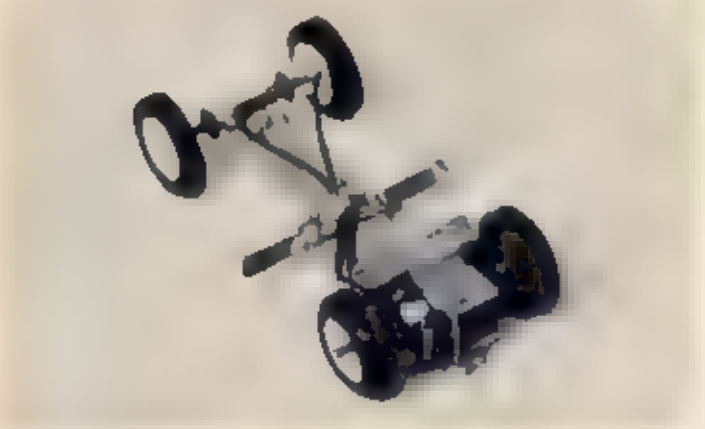
frame at the rear mounting hole and the bolt run through until its head contacted the inner side of the body. Some adjustment was needed so the chassis and body would be held apart sufficiently far so the tires and motor, once installed, would not interfere with the body. Once this distance is ascertained the nuts on either side of the frame can be locked down.

For the main mounting bracket we cut a strip of brass that measured one-quarter inch wide and about two inches longer than the body width. This strip was bent into a shape with a half loop at the center, as shown, using a screw driver and a vise. The center of the strip was determined, than it was pulled down into a U over the screwdriver. Next, the ends were pulled back up leaving the loop. This allows the guide shoe wires freedom and allows the guide itself to remain in position while removing or mounting the body.

Now, the outer tips of the brass strip are bent upward to 90° so they are a slip fit into the body. Place the bracket temporarily into the body, drop the chassis over it and scribe for the mounting holes. Remove the bracket and drill the holes using a hand drill, drill press or hand-held electric tool. When the holes have been drilled, run screws (we used

Retaining bracket is screwed to chassis. To facilitate separation of the two, nuts are soldered onto the bracket.

The Pittman 704A motor is fastened to chassis following instructions packaged with the powerplant.



Auto Hobbies chassis comes with explanation sheet to tell you how to install axles and wheels.

Chassis is ready for the body. Note rear retaining screw held to inside of body by bolt epoxied in.

Final check fit of chassis to body before uniting. Make sure the body can be properly aligned with frame.

4-40's) through the chassis and bracket holes and tighten with the nuts. Solder the nuts to the bracket so the chassis can be detached and reassembled at will.

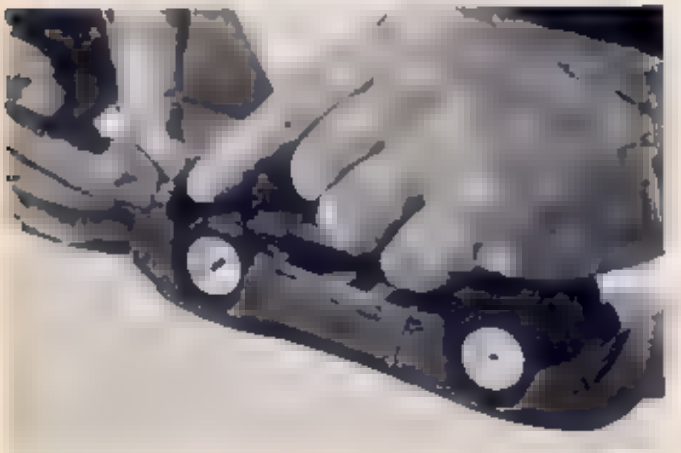
Hold the assembled chassis in the hand and spread some resin paste on the points that will contact the body — i.e., the bent-up tips of the larger bracket, and the head of the rear mounting bolt. Drop the chassis assembly into the body and, as the epoxy hardens fast, quickly align the chassis with the body to its proper mounting position. Check alignment from all angles. Put rubber band around the body so it will be gently but firmly squeezed against the center bracket. Now cut two strips of fiberglass cloth and, using paste, bond them across the front brackets on each side to give a good, lasting seal. Allow the resin to dry thoroughly then remove the retaining screws so the chassis can be removed leaving the bracket in the body. Take a third strip of cloth and wrap it around the bolt head where it contacts the inside of the body shell, for added strength, then allow it to dry.

The chassis can now be removed and reinstalled as frequently as you wish.

Points to remember while uniting the

Small amount of epoxy is mixed which will be used to secure body and frame. Materials came from hardware store.

Center bracket tabs were dunked with epoxy, chassis installed in body, then fiberglass strips used for strong joint.



While epoxy sets up (note rubber band around body for a firm bond) detail-adding exhaust pipes are bonded to body.

Chassis is removed and body lightly sanded. Any type of automotive paint may be used, or regular spray bomb.

A small brush is used to spark up the body detailing, such as rear fender grilles shown here. Silver simulates chrome.

As our Ferrari is modeled after a true prototype, number seven decals are positioned where located on original.

body, brackets and chassis: proper alignment from top, side and bottom views — ture clearance for all four wheels (we often assemble a car using a *size larger* tire than we will eventually run, then any clearance discrepancies will be automatically eliminated when the racing tires are put on)

On materials — use fiberglass patch paste, or epoxy, and scrap fiber cloth. If you can't find glass cloth at your hobby or hardware store, the best sources for the epoxy, use a piece of an old silk stocking.

Final detailing is all that remains before the slot car reaches the track. Body detailing, installing a realistic driver (ours is from a Monogram Indianapolis kit), installing decals, etc., are simple, though admittedly time consuming, so little explanation is needed on these points.

Earlier in this article we noted that fiberglass bodies need not be painted as beautiful finishes can be achieved by merely polishing. However, if you are modeling after a specific prototype of a different color than that of your body, ordinary automotive lacquer can be applied. The fiberglass takes any paint well and there is no danger of it softening as with acetate or styrene products.

An interesting bit of realism was the use of chrome spoked wheels from a Strombecker kit, which were cut in two and cemented into the Auto Hobbies aluminum wheels, and a piece of acetate, cut following a paper template, to provide the driver with a windshield.

The result is a well detailed and accurately modeled Ferrari after the one that Richie Ginther drove at Sebring in [redacted].

We will give you a cost analysis of this particular car, but it should be remembered the whole project is merely intended to show you how to unite any chassis with any fiberglass body. Moreover, there are available a host of wheels, tires, bodies, etc., which carry so many varying prices that our breakdown may not total up to anywhere near what yours would. Too, some of the accessory items we had to buy might be in your parts box, while others we had on hand you might have to purchase. But here's the rundown for whatever it is worth.

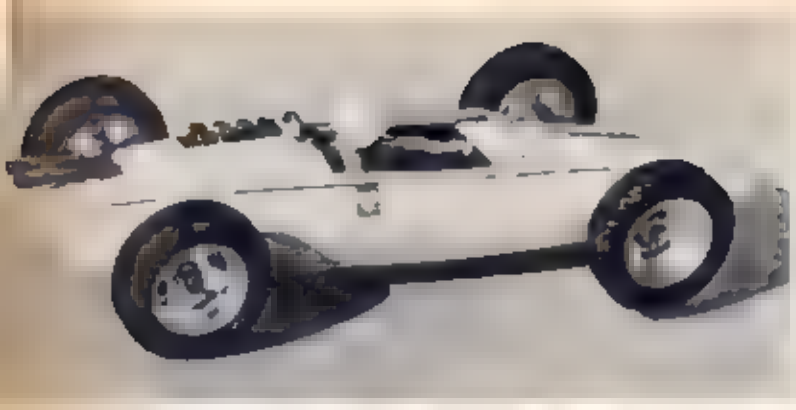
Body	$3.49
Chassis (complete)	2.79
Pittman motor (w/axle)	4.95
Front axle	.25
Wheels	1.70
Tires	1.10
Plastic wheel inserts	.49
Miscellaneous (decals, acetate, trim paint, etc.)	1.00
TOTAL	$15.77

Plastic "spoked" wheels are cut in half to allow them to be cemented to the aluminum disc wheels used on model.

The Ferrari nears completion. Driver pirated from a Monogram Indy car kit has been painted and installed.

Last touch is cutting of windshield and curb-cover templates. After fitting, shapes are transferred to plastic.

Ready for the track, the authentically detailed 1/24th scale Ferrari makes its bid on the slot track.



The Brothers Dolinski both build their cars from balsa wood, generally using scratch built chassis of brass tubing. At right above is frameless design with semi-Lotus body.

the BROTHERS TWO

Three thousand miles separate two slot enthusiasts — yet they regularly compete against each other

The events that separate Mike and Voytek Dolinski from their Polish homeland would constitute a drama-filled movie script. So suffice it to say that once they settled in New York and studied electronics, their racing interest led them to the slot road courses. They have competed strongly for several years, something that has not lessened since Voytek moved to far-off California. The two still race each other — via the U.S. Mail. Mike sends his cars to Voytek, who compares them against his own; then Voytek returns them, together with his own cars, back to Mike who also pits East against the West. Results and judgments are compared to ascertain a winner.

Mike and Voytek both favor white cars, red stripes and the number 7. NY's Mike builds cars to high Western quality.

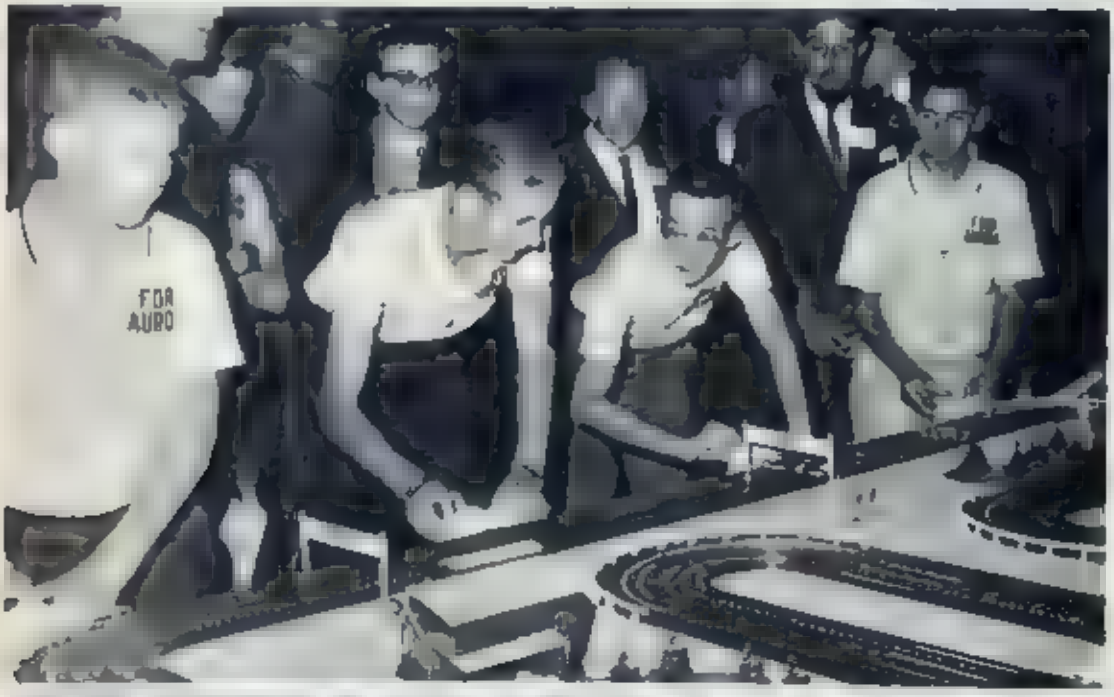
Most of the cars are of "Rebel" design, though constructed along conventionally functional lines and general trends.

[redacted] is another non-prototype open-wheel GP-type car showing favored tubular chassis. Note sidewinder motor.

FORD-AURORA GRAND NATIONALS

In front of millions of viewers on NBC/TV's Tonight Show, a 40 lap race determined the winner of the National Miniature Auto Racing Championship of America. New Champion, Ronald Colerick, of Rapid City, South Dakota, took the title and grand prize of a 1963 Ford Thunderbird Sports Roadster. Co-sponsored by Aurora Plastics Corp., and the Ford Div., Ford Motor Co., the contest was inspired by Aurora's table top racing system

Winner Ronald Colerick accepts congratulations from Stirling Moss, Chief Steward of the race and Johnny Carson, Tonight Show host.



During semi-finals in New York, contestants compete on a Mille Miglia course.

LAST MINUTE POINTERS WERE GIVEN FINALISTS BY STIRLING MOSS VETERAN AUTO RACING ACE

BUILD

This is a brand new feature for MCS readers; a monthly dissertation on the duplicating in scale some of the scenic aspects of real race tracks. It seems necessary to the future of slot racing that as much realism as possible be introduced for several reasons. First, to lend a note of authenticity to courses which, in real life, are never the flat, featureless areas that so many of the scale tracks unfortunately possess. Second, boredom, on the part of spectators and competitors alike, can be overcome by the inclusion of some of the structures normally seen in and around full-size race courses.

Even the drag strips have a scattering of scenery around — pit areas complete with white lines, spectator fences, rows of bleachers, starting line pylons, banners, and perhaps a concession stand or two. The building shown here, a photograph of the real thing and plan views of the model, is a familiar sight at the famed San Gabriel Valley Drag Strip in Southern California. What amounts to little more than a two story shed houses the officials, their timing equipment, and the amplifying equipment and mike for the all-important loudspeaker system. As a bonus, it also makes a convenient perch for the huge arc lights that illuminate the starting area for the popular night time events. A similar structure near the slot drags starting grid could play an equally important role; to conceal the track transformer or the connections between the lanes and power supply.

But whatever the use the little building fulfills, its mere appearance will enhance what would otherwise be an uninteresting area of the table top quarter mile.

The square structure can be built to any slot racing scale; HO, 0, 1/32nd or 1/24th, by using the measurements given here. Ordinary illustration or chip board, from an art supply store, may be used for the walls and roof, or you may use sheet balsa or any of the thin hardwoods available at your hobby dealer. To speed construction, the windows of the model need no framework to duplicate the full-size structure. Openings can be cut with a razor blade, backed by clear plastic sheets with crossbars inked in.

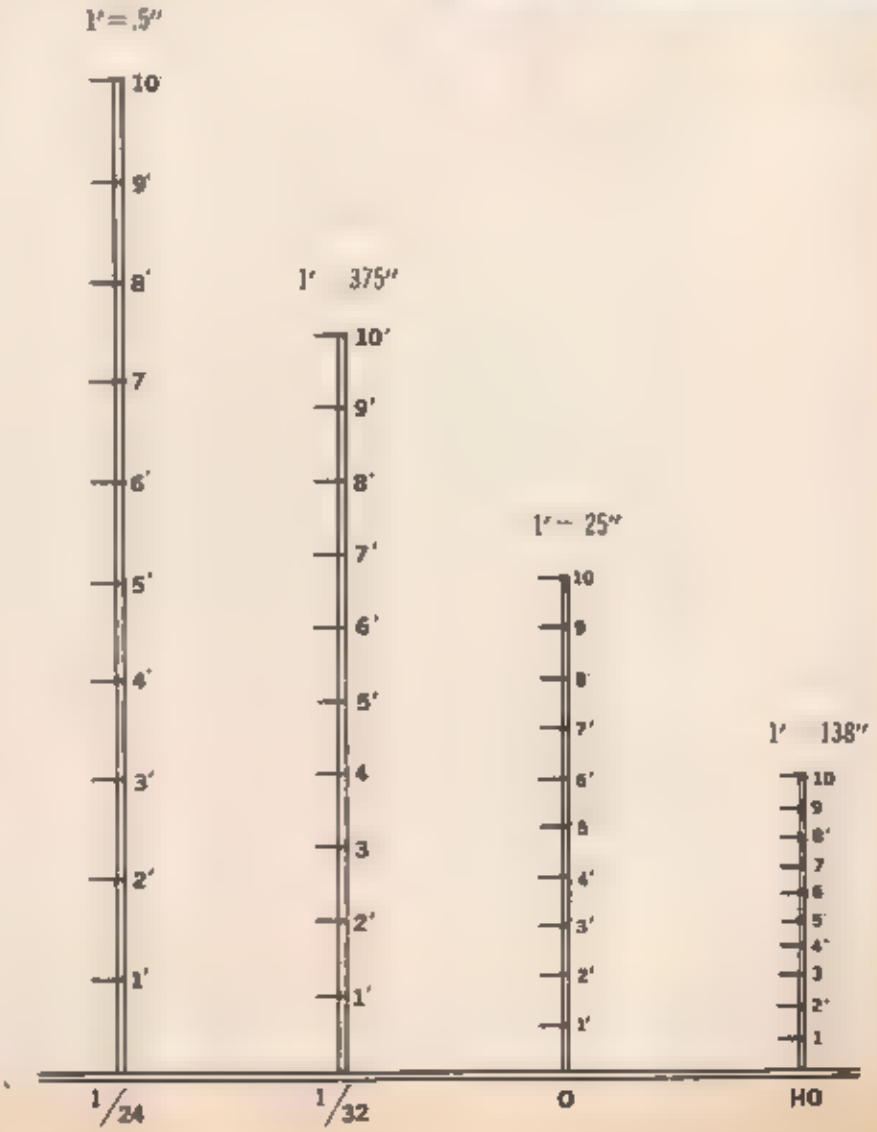
The roof has sufficient overhang to keep the infrequent California rain from falling directly on the upper windows. Wooden or slate shingles can be inked on the square before it is painted with a thin coating of brown or grey so these lines will show through.

The black, or red, and white checkerboard treatment is done in painted panels three feet square with a five-foot high band of the darker hue around the base. The searchlights atop the control house can either be pirated from the headlights used on the Monogram Packard phaeton kit (for 0 or HO scales), or merely simulated by cutting from wooden doweling of a size appropriate to the larger scales. In actuality, the lights measure two feet across.

Final detailing could be the addition of power lines made from black thread, a surrounding chain link fence cut from ordinary window screening, and various signs cut from magazine pages.

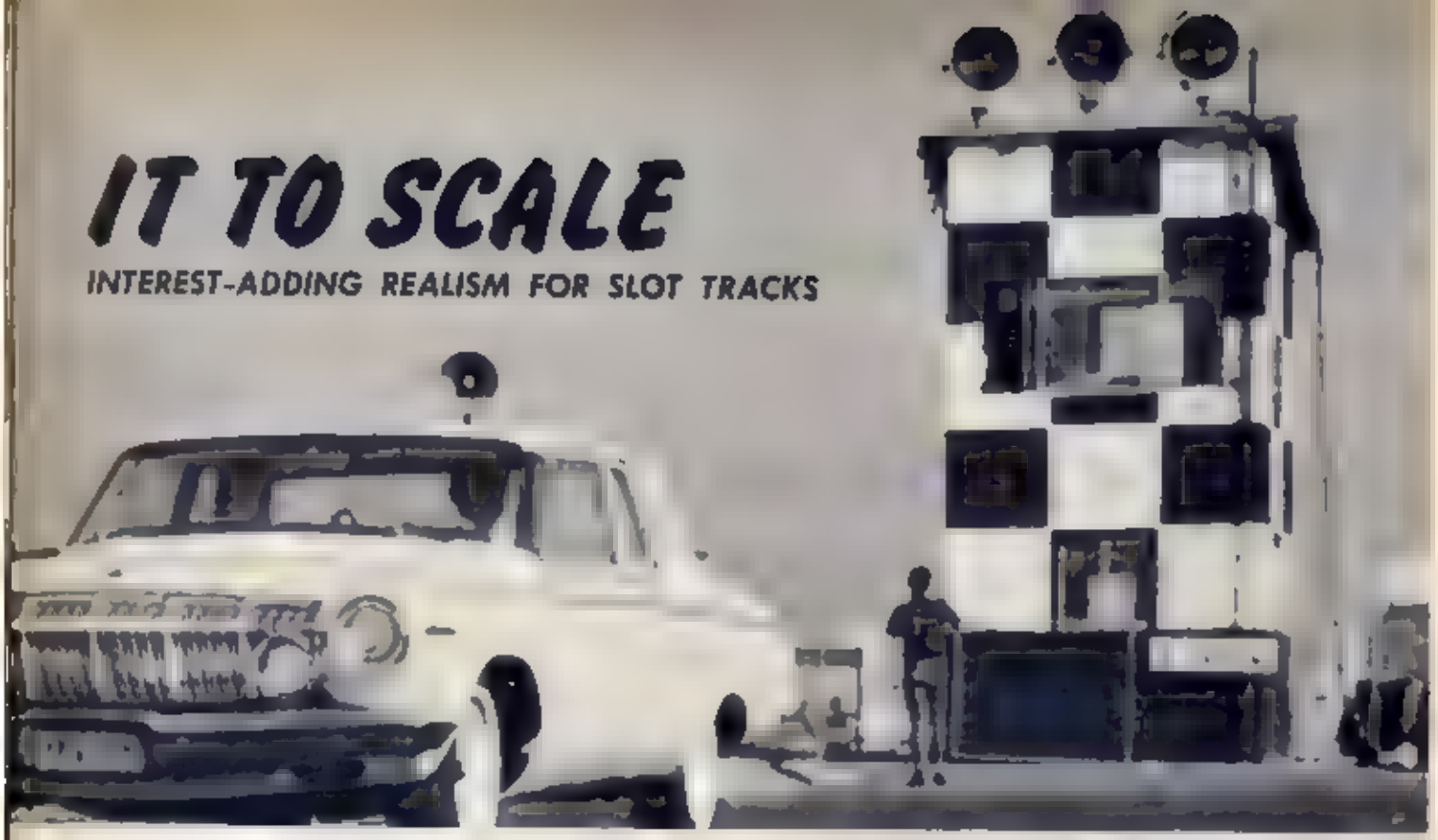
Because the building is quite tall for its base area, it could be in danger of being tipped over if not permanently secured. However, if it is used to conceal a power accessory where occasional accessibility is required, it may merely be set right on the table top and care exercised when reaching for cars in its vicinity.

The project should involve only two hours of time and but a few cents of investment. Yet it will become a major attribute of your scale drag races so care with its simple construction will be very worth while.

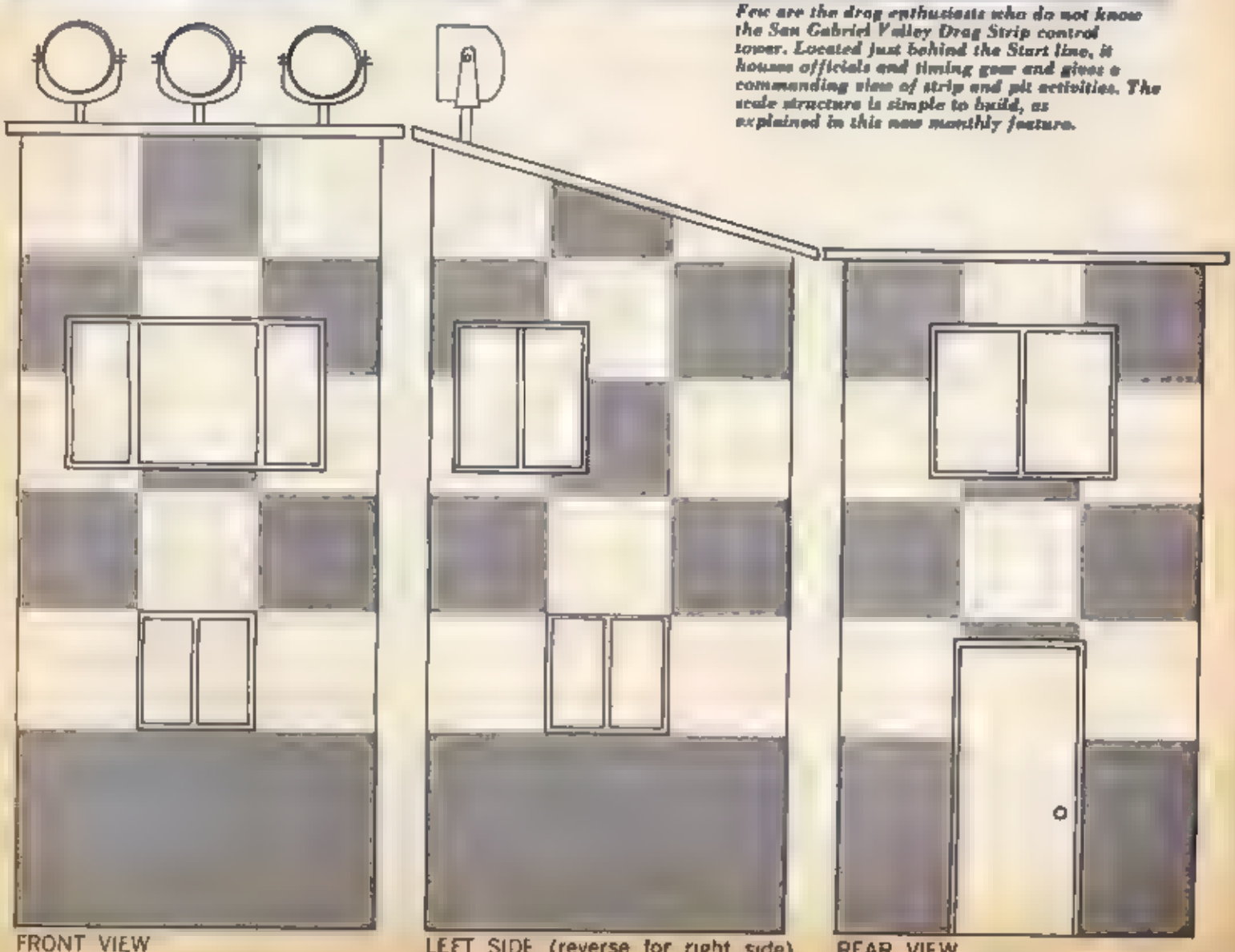


IT TO SCALE

INTEREST-ADDING REALISM FOR SLOT TRACKS



Few are the drag enthusiasts who do not know the San Gabriel Valley Drag Strip control tower. Located just behind the Start line, it houses officials and timing gear and gives a commanding view of strip and pit activities. The scale structure is simple to build, as explained in this new monthly feature.



FRONT VIEW

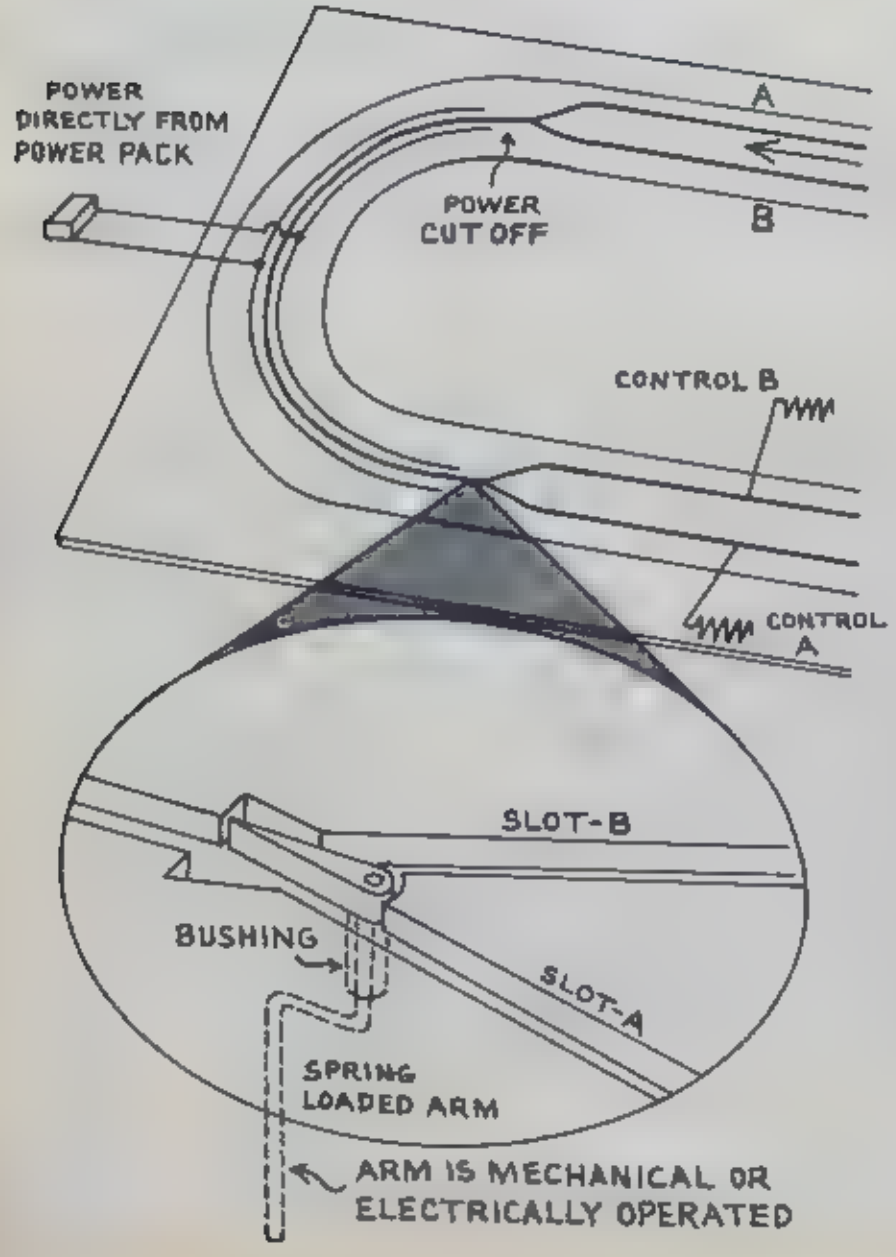
LEFT SIDE (reverse for right side)

REAR VIEW

Slot Racer's Work Shop

NEW IDEAS IN RACING MODIFICATIONS

EASY TRACK MODIFICATION GUARANTEES NEW THRILLS



Here is a novel way to introduce some excitement into your home racing. When the slots are cut into the base board, make one corner so that it only has one slot for every two slots of the circuit. For the sake of simplicity, we shall describe a simple two-lane circuit.

As the slots near the hairpin they converge. Through the corner there is only one slot. Power is supplied by a direct line from the power pack to the curve. Thus, the racers do not have any control over their cars, however, the power tape can be cut to such a length that it will very closely resemble the "cut-off and full power" type cornering.

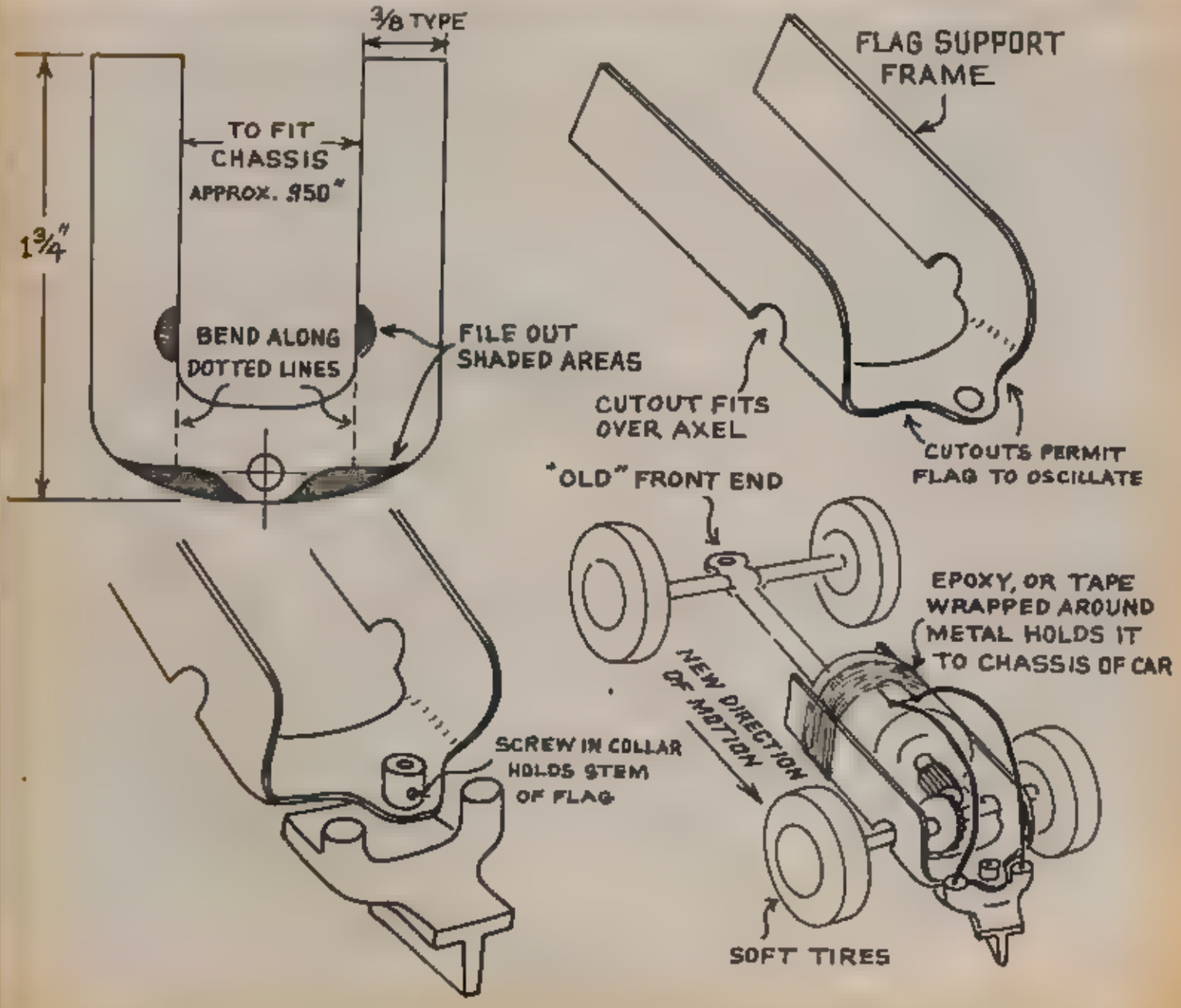
At the outlet of the corner a simple "switch" is provided to channel the cars into their respective slots. The switch is set so it channels the cars into the outside slot UNLESS a small arm is operated that opens the way to the inside lane. Thus the outside car has a slight advantage to offset the longer distance it has to travel. The driver of the inside lane pushes a button which remotely operates the switch. The button can be mounted on his hand control and it is connected to a solenoid which operates the slot changing switch. The construction is simple and foolproof. It guarantees many thrilling moments as the cars race for the corner.

TRY FRONT WHEEL DRIVE

If you're wondering about the possibilities a front wheel driven car has to offer: pulling the car through the turn, no fishtailing, powering through a turn etc, here's an easy way to get this out of your system. If the results are promising, you can continue. If you still like rear wheel driven cars, the effort put into the experiment will not be wasting too much of your time.

Most of us have a Strombecker chassis in our collection. As long as it has a motor, four wheels and a flag, you can use it. A body can be added later

Make the support for the flag pickup out of aluminum or mild steel approx. .032 thick. Scribe the shape on the metal first, drill a hole in it and cut it out. With some very slight modifications, it should fit the rear end of the car. This will of course be called the front end now. Push the flag stem into the hole from the bottom up in the conventional manner. Make sure there is a collar holding the upper end of the stem, this will keep it from coming loose. All you have to do now is to reverse the motor wires and the little buggy is ready for its first trial. The flag has to be as close as possible to the axle to prevent the front end from "walking" too much on the curves. The front end of the car has to be weighted to ensure proper contact pressure for the pickup wires and traction for the driving wheels. You will be surprised with the results: the car can be actually powered through turns to permit the front wheels to pull it through. Proper balance of the chassis is important to prevent the rear end from swinging too wildly on turns.



REALISM

Add interest to your layout

By Spence Murray

There are few things more exciting to the novice slot racing fan than hooking the last wire to his layout, setting out his favorite car, switching on the power, then moving his brand new machine out of the pits and heading on down the main straight. Friends, neighbors and fellow slot club members will be on hand to match their driving skills against the new track owners' and for several days usual chores will go undone while the track sees untold hours of action.

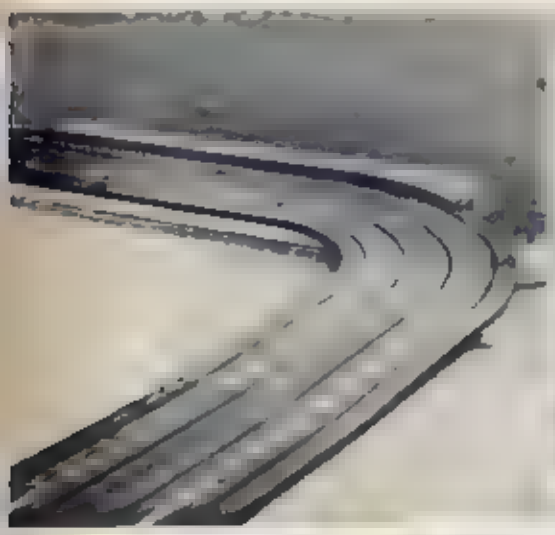
Then short-lived enthusiasm will begin to wear off. The cars will remain pitted for increasingly longer periods, and the competitors will stop pushing the doorbell. Interest has unaccountably waned, even for the layout builder who, just shortly before, was burning the midnight oil in anticipation of some fast racing.

Sound all too familiar? Perhaps this has happened to you, either at home or at the club or hobby shop track. The problem lies not with the fans involved, but with the track itself. It may possess excitingly long straights, a banked turn or two, tire-squealing esses, and all the other features found in the full-size courses whose attributes are the prototypes for many scaled-down duplicates. But for all the slot cutting skill, for all the tape-laying care, for all the ingenuity that has gone into wiring, the average track lacks the one feature that is actually the most noticeable of all real ones.

In a word: Scenery

A track without scenery is like a race car without its body. Performance is great, but reality is lacking.

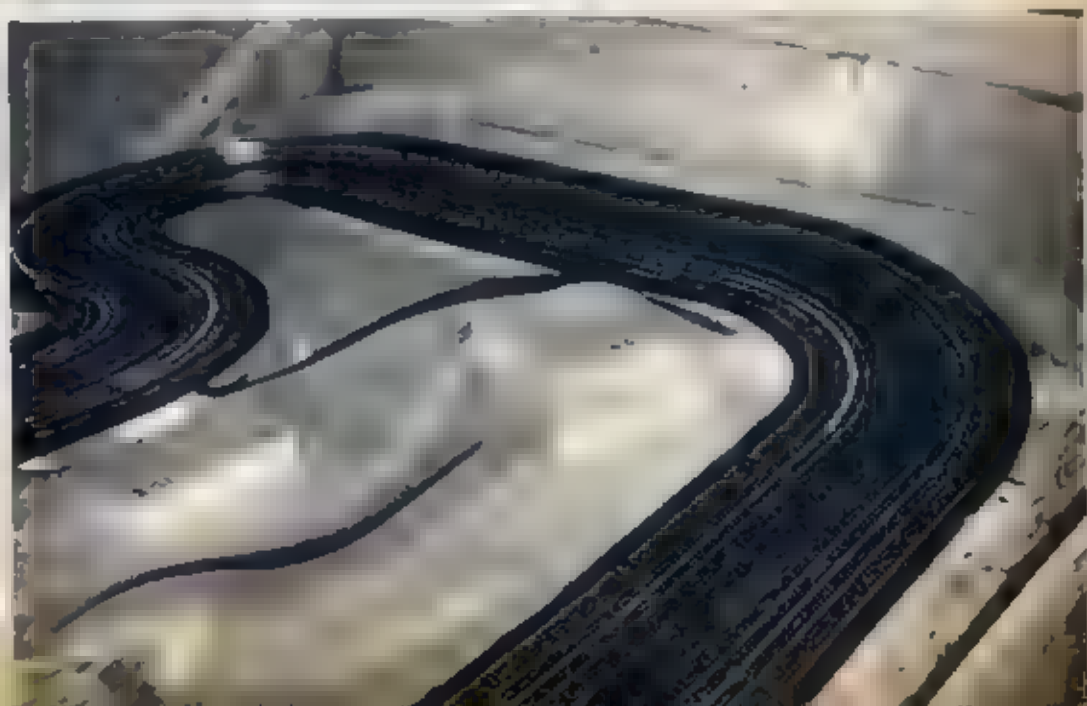
There are simply no tracks anywhere whose paved surfaces are laid down on



A nicely banked turn on a ready-made track course, but racing interest was easily lost due to featureless surrounding area. Best type of scenery for such a spot is a hillside.

Local hobby dealer suggested these inexpensive materials and accessories for mountain-building project. "Trees" and "grass" are by Tru-Scale, terrain is pre-mixed cork with bonding agent, box of scale fencing is by Faller. Aluminum window screen is easily contoured, available from hardware store.

Staple gun fastens wire firmly to track underbase, plywood backing, and blocks of wood used to fashion contours. Undulations are pushed in by fingers.



Hillside, background, is ready for scenicing. In foreground will be low, rolling meadow. Raised blocks will support a scale observer's tower.

FOR SLOT TRACKS

by building Spence's Mountain

an absolutely flat, featureless plain. Even Indianapolis has acres of green grass and trees in its infield, to say nothing of rows of bleachers and numerous pit buildings.

This treatise deals with mountains and hills — and just an evening's work will give you a *genuine* excuse for having your track wander up and down rather than simply climbing over exposed wooden blocks so that it can cross itself.

Picking up a few hints from model railroad fans we have come up with several interesting ideas which can easily be incorporated into a slot layout. Materials suggested are readily available from your local hobby dealer and, best of all, they are inexpensive in relation to the great interest they will add.

At one end of the table on which is installed our guinea pig slot course, there is a sweeping banked turn — the bank itself having been built by laying ready-made track sections on wooden wedges. The site seemed a natural for a scenic hillside — if for no other reason than to give the onlookers something to see besides a blank wall.

Materials incorporated were a sack of pre-mixed bits of cork and a bonding agent, a piece of common window screen, odd scraps of wood, a staple gun, and simulated "grass" and "trees." Other items came from the kitchen — a pan and a spoon — plus a can of green enamel and a brush found in the garage.

Modellers have long been working to develop the best method of simulating terrain. Brown paper tacked down over scraps of wood and coated with shellac has been successfully used, as has ordinary plaster, fiber glass, *papier mache*, and various other materials. We preferred the "scale" dirt mixture for several reasons — it isn't messy to apply, the screen allows the shaping of any sort of undulations, it's extremely lightweight when dry and is sufficiently flexible that neither vibration nor climatic changes will crack it.

A quick trip around town brought to mind the contours and grading details that follow the route of any roadway. For example; seldom does one encounter a road with a high, vertical cliff on one side and a perfectly flat area on the other. A steep cliff is normally the sign of extensive excavation to get the road through a cut, so the cliff, at least a lower one, should be repeated on the opposite side if any realism at all is to be obtained. Our particular hillside slopes gradually upward from the outer edge of the track — a hill that has not been cut into but, rather, circuited. The foot of the slope is somewhat below the edge of the track to duplicate normal procedure where water runoff might be encountered.

The inner area of the track could then be left realistically flat as would be the situation in real life.

Wire screen was laid over the end of the table and one edge cut to roughly

Perma-Scene is poured into mixing pan. As small area was to be done, minimum material was initially mixed. Don't mix more than you can use at one time.

Water is added to the mixture until a heavy dough-like consistency is reached. Continual stirring is suggested, just like making a cake.

First gob was spooned onto wire near one end. Don't begin in middle of an area, go from one end on around to the other. Proceed slowly.

The gooey substance is patted down with the fingers into a layer about 1/8th-inch thick. Pat easy or you'll contort the supporting wire screen.

Within a few moments our hillside began to take on a realistic appearance. Even when dry, material can be wiped off edges of track if it overlaps.

Nearing completion, hill-building has nearly reached far left end. Mixture dries with a coarse texture and as it has a realistic color it may be left as is or further decorated with shrubs.

Green enamel is brushed over areas which will be "grassed." Porous terrain material requires lots of paint so sprinkling of "grass" to follow will adhere.

True-Scale "grass" is sprinkled on while paint remains wet. Excess must later be vacuumed off to keep it from working down and getting on track or into the slots.

follow the outline of the racing lanes. The cut edge was stapled along the outer perimeter of the track. To simulate the undulating shapes usually found on hills, blocks of wood were nailed to the table and the wire worked up and over them and loosely stapled to the light plywood backdrop. Gentle depressions were formed by pushing here and there with the fingers. When the desired contours were obtained, the screen was firmly stapled around all sides and to the wooden blocks.

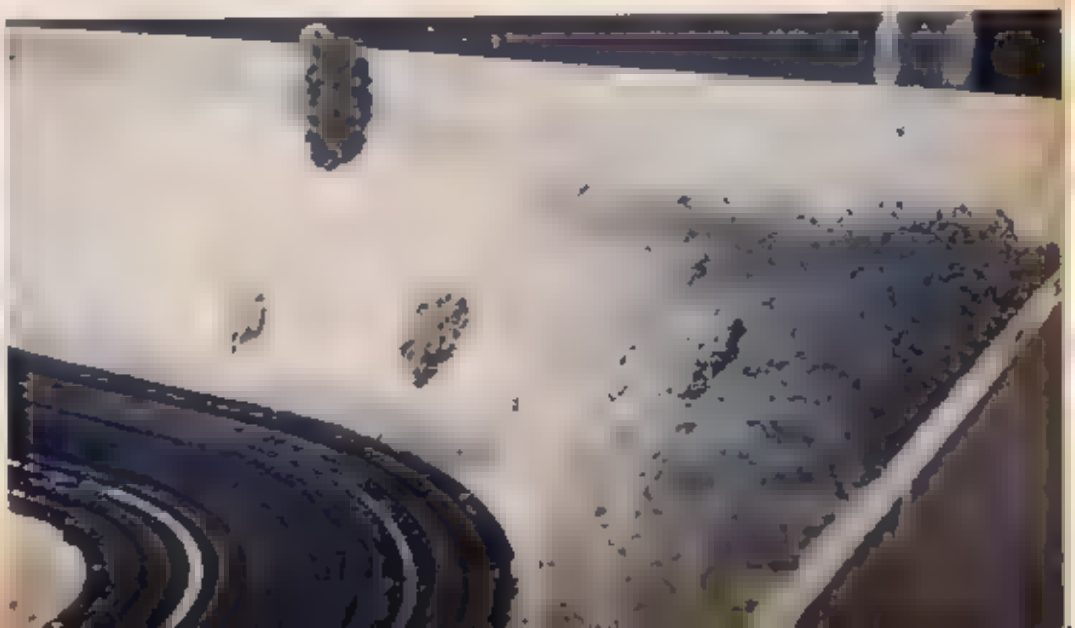
The Perma-Scene cork mixture we selected was dumped into a mixing pan and water added. When the material was whipped into a dough-like consistency, it was allowed to sit for several minutes as recommended then a spoonful was scooped up and plopped down onto the screen. A thick covering of the material was found to be unnecessary so it was merely patted down in a layer from 1/8th to 1/4th of an inch thick. Once the area being concentrated upon was entirely covered, it was lightly rubbed with the fingers to rid it of the appearance of being individual patties, then it was permitted the suggested 24-hour drying period.

Investigation the following evening disclosed a remarkable hillside — one somewhat flexible as gentle touches proved. But the mass had set into a strong covering with an extremely realistic coloring and texture appearance.

Several slot racing companions pointed out that few natural hillsides are entirely devoid of brush, so another trip was made around the community to see just how and where shrubs and trees grow on such a slope. We discovered that, at least in vegetation-shy Southern California, few trees or shrubbery sprout from the sandy soil that makes up so much of our State. Vegetation is rather sparse, it being concentrated primarily on the more level sections which are

Final touch of realism was addition of "trees," available at hobby shops. Regular Testors Type-A quick-drying cement was used to retain shrubbery.

Final slope is authentically real, looks as though banked track was laid right on it. Darker areas are green, steeper slopes light brown as in nature.



generally surrounded by barren slopes. Thus were the fairly flat areas of our hill painted with enamel "lawn green" paint and a sprinkling of Tru-Scale "grass" scattered around while the paint remained wet. Upon drying, excessive "grass" was vacuumed off leaving very realistic undergrowth. Tru-Scale "trees," actually bits of dried lichen, were cemented here and there where they would most naturally grow on such a gradient. Ordinary Testors Type-A fast-drying cement was used.

The whole project actually required about two hours, necessarily spread over two evenings due to the drying period required of the terrain building material.

All members joined in a hearty thanks for the thinking that brought this bit of trackside scenery about, and work immediately progressed to other portions of the track layout in the manner just described.

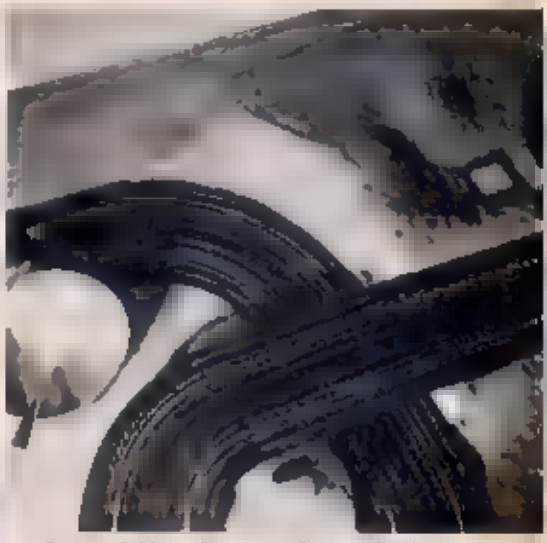
Accompanying illustrations show what took place during the building of a complete mountain and how other areas were similarly treated — all basically in the same way but with various contour patterns to both relieve monotony and to fit each particular area.

An entirely different approach was tried on a steep "cut" through a mountainous ridge. The screening was stapled down over wooden forming blocks as before, but in a nearly vertical attitude. Though we had discovered the Perma-Scene material would adhere vertically, we tried experimenting with ordinary wall patching material to achieve a smoother texture than the cork/bonding agent material permits. We had been cautioned against the use of the patcher, actually a form of brittle plaster. Vibration caused by elbow-leaning spectators, passing trucks, and so forth, can and does crack the stuff and regardless of the color it is painted — when dry it's pure white — thin lines will develop which are quite unrealistic. However, our cliff through the "cut" was very short, not excessively high, and was well supported, so we went ahead.

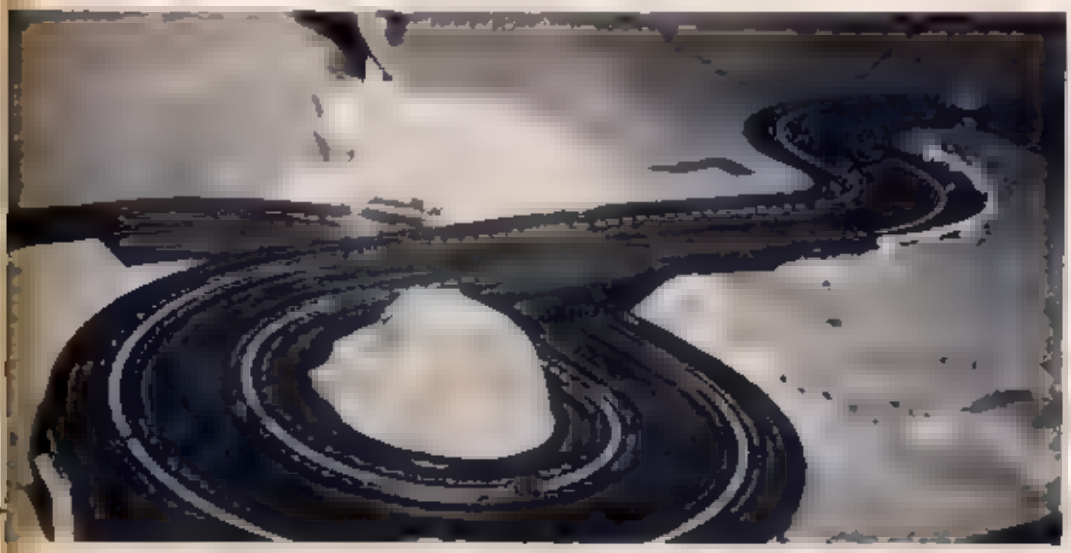
A batter was made of the Spackle, as it is called, by mixing it with water, and the goo troweled over the screen with a table knife. The mess made was disconcerting after having worked with Perma-Scene, but eventually the screen was covered and final smoothing brought about a surface after the fashion of roadway cuts through granite. The plaster set up over night and we were then able to apply gradient shades of brown paint to emulate a vegetation-less cliff. After several weeks and numerous slam-bang events, the plaster remains unscathed and free of hairline cracks so the stuff was voted the ideal material for similar work.

Even though landscaping of the track under discussion has not been totally completed at this writing, we noticed that the number of spectators and competitors had noticeably increased in direct proportion to the progress of scenery construction. In places where the track is elevated to cross over itself, the mountains provided the excuse needed for the track to head uphill. Outdoor realism was brought indoors and the course took on a *reason* for existing for more than just racing purposes. Above all, the interest of competitors and spectators alike was retained, in fact enhanced, in a course that is a masterpiece of laying-out but which had formerly been just a so-so circuit.

Try building a mountain — it's fun!



Steep cliff, to be smooth, was built up with wire as before, then covered with thin layer of "Spackle", plaster material used for patching walls.



Spackle is mixed with water, troweled over cliff with knife. It was merged with edge of coarser material and results in a scenic hillside "cut."

Gradient shades of brown were sprayed over hardened plaster, shrubs glued to crest and a fence added as a final touch. This project required only an hour. Cliff gives way to coarser terrain dotted with shrubs and grassy areas. Observer's stand at turn No. 1 brings the entire project into proper perspective.

ALL THE ESSENTIALS ARE AVAILABLE IN THE PIT AREA TO PROVIDE ADDED REALISM FOR RACERS

IN THE GROOVE

Track layout chosen in Miami is the road racing type, 60 feet long, with a large variety of turns.

Races are held one night a week, and point standing is kept for monthly championship.

ONE DOLLAR CHARGE ON COMPETITION NIGHTS COVERS EXPENSES FOR TRACK MAINTENANCE AND TROPHIES.

IN FLORIDA

by Elvin Carrell

A group of enthusiasts in Miami, Florida that are not to be outdone, have achieved unbelievable realism in road race competition.

Constructed of masonite with the rough side up as the road surface, their four-lane track was cut to form the circuit desired. Track layout selected by this Miami group is the road racing type with a large variety of turns and four lanes. A good coat of gray road color rubber base paint was applied and each lane was numbered every few feet along the roadway. Conductor material used on the edge of the guide slot is made of braided coax cable mashed flat and laid down with contact cement.

Layout around the track is constructed in full detail to add realism. There are all types of barriers such as fences, hay bales, and walls. Pit area is also complete and includes tools, car parts, and even instruction cards to be flashed to the drivers as they roar by. The scene is complete in the personnel department with pit crews, stewards, starters, spectators and even a few pesky photographers. Landscaping is also complete with dirt, grass, mud holes, trees and grandstands.

Course is equipped with a relay controlled lap counter visible to drivers and spectators at all times.

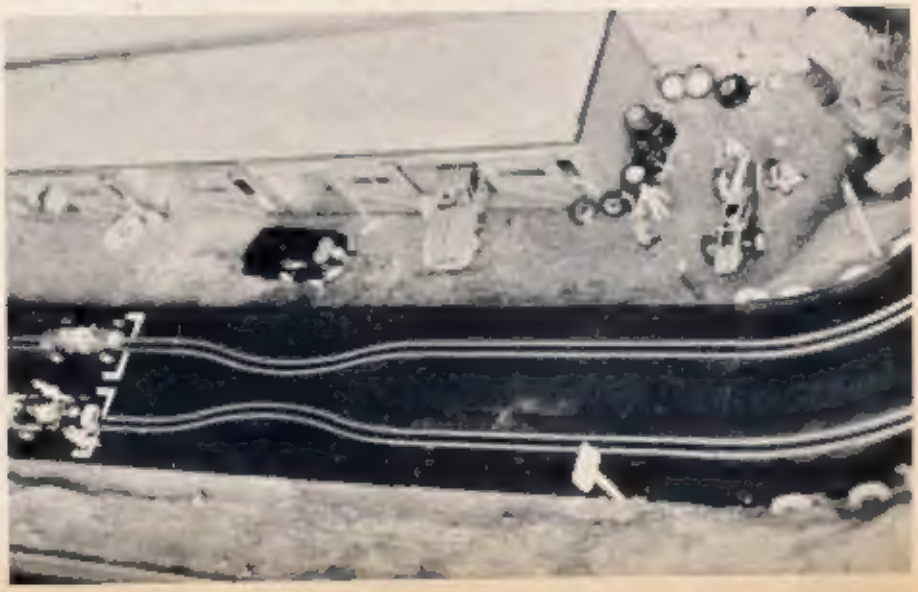
MCS Spotlights: Club of the Month

GOLDEN GATE MODEL ROAD RACING CLUB

In operation since 1957, the Golden Gate Model Road Racing Club was originally set up for racing .049 gas driven cars on a 75 foot cement track. In the early part of '59, the first inside track, a 12 foot Strombecker, was built for 1/25 scale cars. The 12 foot track slowly grew to the 49 foot size it is today. It now has hills rising 4' 3" from the lowest point of the layout. From the starting line, the track gradually rises to its highest point in 22 feet. The track then levels out for 19 feet before coming down the steep 11 foot grade which leads into the only 180° unbanked hairpin turn.

In 1960, the club started racing 1/32 scale cars and now all brands of cars are well represented on the course. The members have found that V.I.P. cars are best suited for this winding track.

Seven members of the club participate on every race day and 14 others race occasionally. There are 47 cars registered for racing on this track.



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1/24 Scale	601	603
1/32 Scale	606	607

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CATALOG NUMBERS	5-40 Thread	1/16 Hole
1/24 Scale	623	626
1/32 Scale	627	628

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3 Prong	614

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Actual Size

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